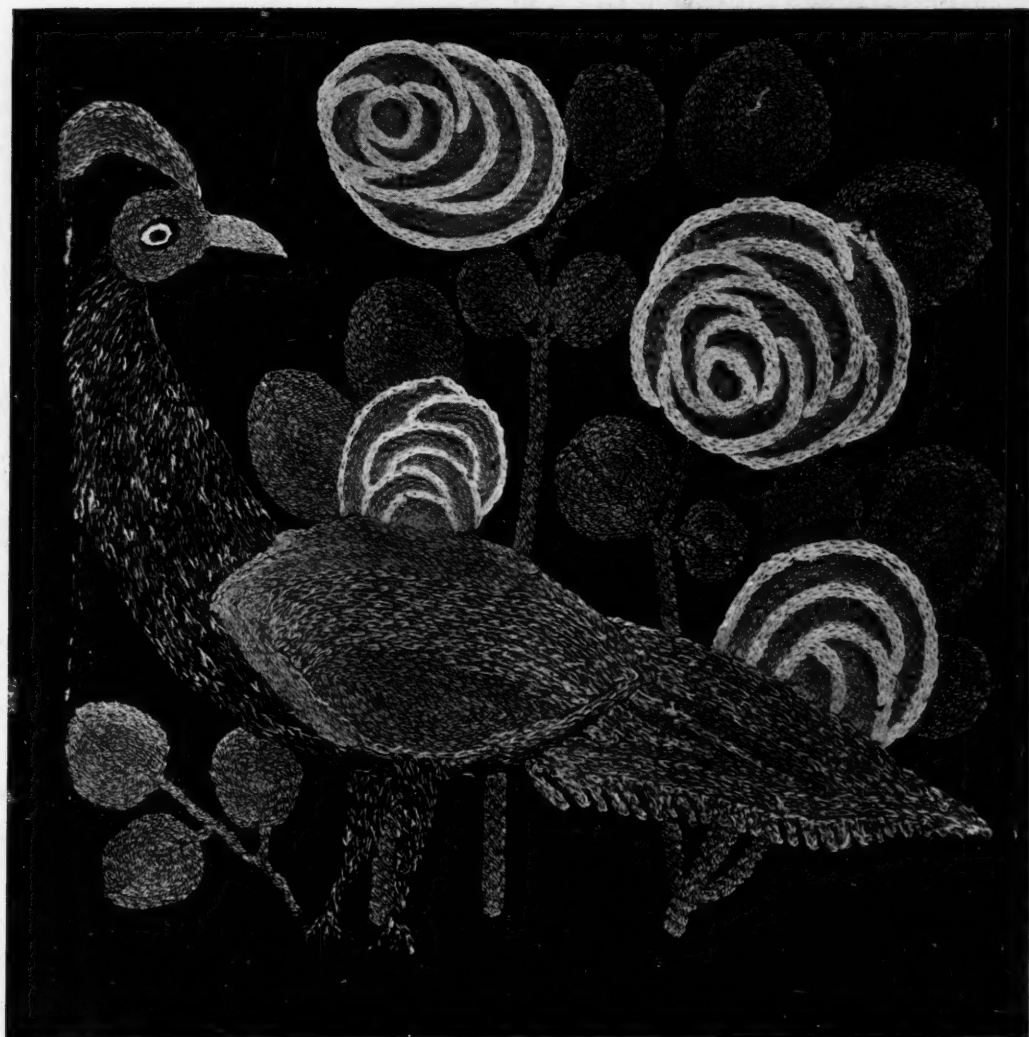


NOVEMBER, 1923

ANTIQUES



A PHEASANT OF 1835 :: PANEL FROM AN
EARLY HAND EMBROIDERED CARPET

Price, 50 Cents

AMONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

Rare Prints by N. CURRIER and CURRIER & IVES

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LITHOGRAPHER
COLORED ENGRAVINGS
FOR THE PEOPLE"

a biographical history and
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*To be published during the
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THE famous artists
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spindle or ladder-
backs.

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and lead work, door
porters, tobacco
boxes, etc.



A LARGE variety
of old gate-leg
tables in oak.

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uine old pewter plates
and dishes in stock,
also tankards, salt-
cellars, pepper and
mustard pots.

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These represent careful
personal selection in England, on the
continent of Europe and in America.

¶ The collection covers a wide
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porcelain, enamel, glass and precious
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Announce the opening on November 3rd of their second shop at
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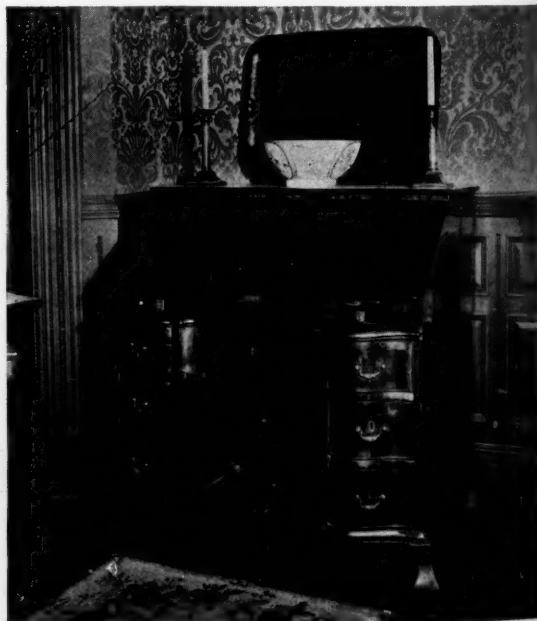
The Sundial Shop

THIS early eighteenth century kneehole desk (c.1730)—in which both blocking and serpentine motives are fascinatingly combined—needs no procession of adjectives to emphasize its exceptional rarity. Including its hand-chiseled decorative hardware—this piece is in original and excellent condition.

The spacious Lowestoft bowl, likewise illustrated, together with the pair of English silver candlesticks and a decorated and lacquered tray will serve to convey suggestion of the innumerable choice smallwares gathered in *The Sundial Shop*.

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Rare Early American
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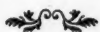
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In the Art Galleries of
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RARE AMERICAN WORK TABLE IN MAHOGANY

With double Lyre Pedestal by Duncan Phyfe,
and Chair of same period (one of set of six)

A SINGLE specimen or a complete home can
be selected out of our vast collection of
American and English Antiques.

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ANTIQUES

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Specializes in
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Rare pine and maple dower
chests, slat back arm chairs
and fine Windsors



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James Curran

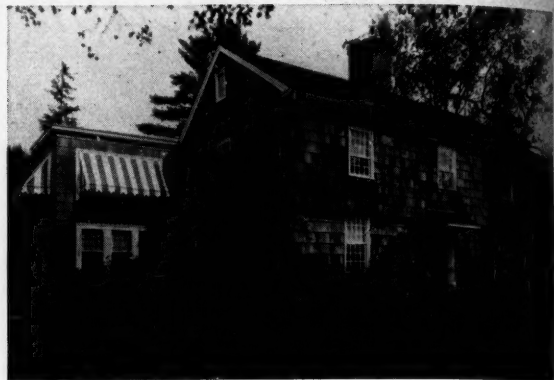
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Genuine Antiques

Furniture, China,
Silver and Glass,
Andirons, Fenders
Franklin Stoves
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"The Stepping Stone"



STOP AT THE SIGN OF THE SHIP

THE "STEPPING STONE" is never so completely at its best as with the approach of Thanksgiving and Christmas—those two holidays whose appeal is to old-fashioned affections and to an old-fashioned joy in giving which finds choicest expression in the old-fashioned gift. And this year especially, with the spirit of Christmas, the "Stepping Stone" offers, as well, its enticing substance. For example:

A WING CHAIR, claw and ball feet; A FIVE PART DINING TABLE, style Hepplewhite, very rare; BRASS ANDIRONS; HOOKED RUGS, mellow toned old ones; COLORED LAMPS of SANDWICH GLASS; SHEFFIELD CANDLESTICKS; OLD TOBY JUGS; STRETCHER TABLES, large and small; CHAIRS, Windsor, ladder back, slat back.

And please remember that the "STEPPING STONE" is known from coast to coast for its hospitality to lovers of antiques, whether they call by letter or in person.

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7 minutes from New Haven Station

We Have in Our Shop

MANY common useful pieces, a considerable number of fine pieces, and a few rare ones. Our goods are genuine, and our prices—quality considered—are reasonable.

Write us your wants. We can no doubt be of service to you because our collection is remarkably varied. When you are in the neighborhood remember that we welcome your call. You, too, will be charmed with our Shop and Tea Room.

The

Webster Place Antique Shop & Tea Room

On the DANIEL WEBSTER HIGHWAY at Franklin, New Hampshire

CLYDE C. BROWN, Proprietor.

Katherine N. Loring

WAYLAND, MASSACHUSETTS

Offers to those looking for the best
in design and quality:

In Maple

Small block-front bureau
Lowboy
Dressing table
Highboy—curly maple
Chairs

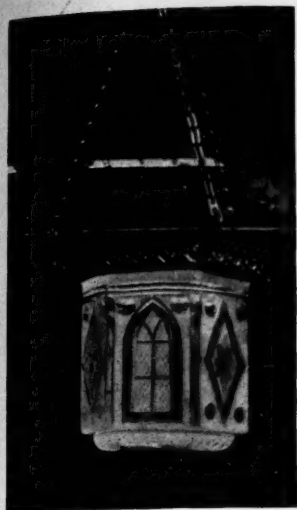
In Mahogany

Chippendale side table
Chippendale tip table
Secretaries
Desk
Chairs
Hepplewhite sofa

Also

Walnut lowboy
Cherry butterfly table

Correspondence invited Genuineness guaranteed



Antiques
authenticated by the
fingerprints of ages.

YOU will find: Pine highboy; one curly maple slant top desk, small size; two cherry slant top desks; tables; bandy leg Dutch pine chair table; New England pine saw buck; small maple oval top duck foot; small cherry table scalloped apron on four sides, grooved legs; scalloped drop leaf

table; Chinese Chippendale chairs; Windsor comb back, country Chippendale Dutch back with pierced splat; Priscilla arm with heart cut in splat; early American arm chair, extra wide seat and large turnings; three bannister backs; carved oak chest; large pair brass andirons right and lefts; flasks; Sandwich, Stiegel and pressed glass; Washington banjo clock.

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WE have the most complete list of antique furnishings in the country.

We solicit enquiries from those who cannot find what they want.

Our specialty is the furniture of Early New England in Pine, Cherry, Maple and Birch, also the later and more costly and elaborate designs of Chippendale, Sheraton and Hepplewhite. We have a thousand pieces in their original (rough) condition and also marvelously finished in dull hand-rubbed shellac.

If you cannot call, please write for description and price of what you want.

7

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P.S.—We also buy rare Antiques.

The English Antique Company

Is prepared to send out consignments of English antique china, glass, etc., much of it at an extremely moderate price, to storekeepers of winter resorts. Special discounts are made from prices, but references would be required.

THE ENGLISH ANTIQUE COMPANY carries the largest stock in New York City of small saleable antiques.

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*The
Village Green
Shop*

Closed—beginning November 1—during the winter months, *The Village Green Shop* invites your coming with the return of Spring.

GRACE S. WHITTEMORE

IPSWICH, MASSACHUSETTS

BURNHAM'S CHATS *with* COLLECTORS

XII.—A YEAR ROUND MESSAGE

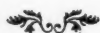


FOR more years than I need to count, I have been in the antique business in Ipswich. Spring, summer, autumn and winter I am right here, and my establishment is open.

In this year round following of my vocation I find opportunity to serve my clients, not only by immediate response to their needs at any season, but by constant preparedness to secure the good things which come to the antique market.

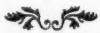
In all of this I recognize a measure of public responsibility. I have undertaken to meet large requirements in a large way, and at the same time to care conscientiously for the small individual order.

To the business of buying and selling antiques I have added collateral departments until my message is well-nigh universal. But I can do certain special things for special persons as follows:



For ARCHITECTS

Supply paneling, architectural fragments, cupboards, doors, mantels, etc., etc., from old houses.



For DECORATORS

Supply finish, as above, together with furniture, rugs, pieces of chintz, iron ware,

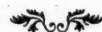
brass, lamps and fixtures. Rugs may be fine old hooked rugs, new hooked rugs to match decorative schemes, or braided rugs of any size and color.



For HOUSE FURNISHERS

My hooked rugs are carried by some of the foremost household furnishing and dry goods houses in America.

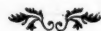
I am in a position to extend this part of my business, on a large scale, supplying rugs, new or old in quantities at quantity prices.



For THE INDIVIDUAL

As always, the choice specimen piece is an individual item. My net is cast so far and so wide that, among the infinite number of my purchases, are many of the very finest.

This is true of rugs, furniture, glass, china and bric-a-brac.



For ALL

I especially invite my clients to come to Ipswich. Architects, Decorators, Buyers for Jobbing Houses and Retail Establishments will find the journey here well repaid, for I am prepared at all times to move along broad lines of co-operation to the goal of mutual satisfaction.

R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

By no means all the fascination of collecting antiques lies in the things themselves. Much of it comes from the exploring of shops, the penetrating of mysterious corners, the discovering of the unexpected or the unknown.

And much, too, depends upon the personal relations established between the explorer and the presiding genius of the shop.

At heart most dealers in antiques are collectors first, just as most fine craftsmen are artists first. The commercial aspect of their business is often

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ANTIQUES

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SIDNEY M. MILLS, New England Representative, Boston Office

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FREDERICK E. ATWOOD, Treasurer

a more or less secondary consideration.

The best of such folk possess a quality of temperament which makes them personally interesting, their shops delightful and their services well worth while.

If they show, at times, the defects of their virtues, if they are occasionally slow in correspondence, procrastinating in repairs, and belated in deliveries, the seasoned collector finds in the fact less cause for irritation than for thankfulness as he realizes that one vocation at least has escaped the fatal lure of efficiency.

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ANTIQUES

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*Sandwich Glass, Salt Cellars, Lustre, China, Colored Glass,
Hooked Rugs and some charming Braided Rugs,
Pewter of all kinds and Currier Prints.*



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Make Your Family and Friends Happy with Gifts They Will Treasure All Their Lives

Katharine Willis, 272 Hillside Avenue, Jamaica, Long Island

Twenty minutes from Broadway, via Pennsylvania Station



No. I



No. II

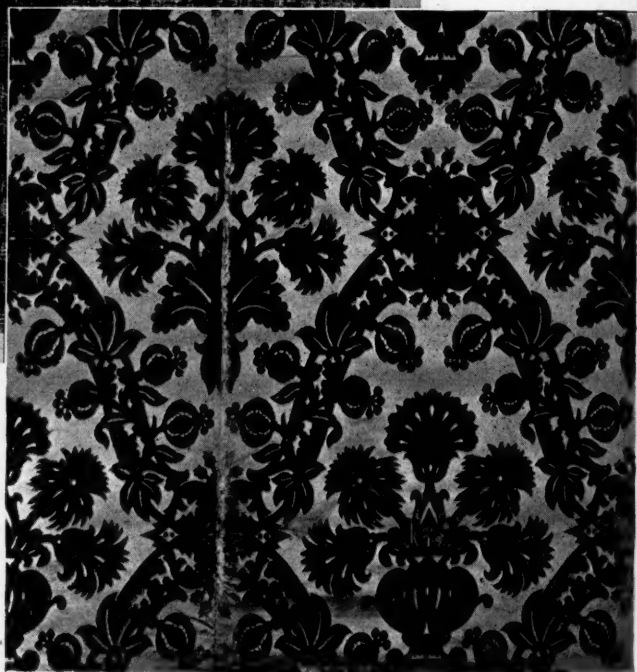
SPANISH TEXTILES

No. I. Chasuble (*sixteenth century*)

No. II. Woven Curtain or Coverlet (*fifteenth century*)

No. III. Cut Velvet (*seventeenth century*)

(*See page 220*)



No. III

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

NOVEMBER, 1923

Number 5

The Editor's Attic

The Cover

THE cover represents temptation and its triumph. Pheasants are in season, are they not, and this was too fine a fowl not to be served up on the eve of Thanksgiving. And this, by the way, is a pedigreed bird, though the time for exploiting his ancestry is not yet ripe. Suffice it to say that he occupies one division (15 x 17½ inches) of a hand-embroidered carpet which was completed and dated in 1835 by an industrious resident of Castleton, Vermont. The carpet now reposes on a shelf in the Editor's Attic, where it is receiving kindly treatment as a possible future witness in further investigations concerning the development of early American floor coverings.

Research

RESEARCH is not to be confused with the sterile process of faithfully compiling and giving new currency to previously published axioms. Properly speaking, it consists in accumulating, sorting, and comparing information—old and new—for the purpose of testing the validity of existing tenets or of establishing freshly discovered facts a little in advance of hitherto recorded knowledge. Such a procedure probably represents humanity's closest approximation to the revelation of truth.

Research is honest when it fully discloses the sources of its information, and is as candid in acknowledgment as it is frank in criticism. It is competent when it is conducted against a background of information and experience sufficiently wide and sufficiently varied to offer trustworthy standards for appraising the reliability and the relative importance of the innumerable elements of accumulated information. But research does not become really fruitful until to honesty and competence there has been added the power of so interpreting and applying discovery as to render it usefully available to mankind.

Ornamental Straw

SAYS the *Penny Magazine* of the Society for the Diffusion of Useful Knowledge, under date of May 11, 1844: "Before the disruption of the French monastic establishments at the time of the Revolution, the inmates in many cases em-

ployed themselves in the fabrication of embossed straw ornaments. One of the Chartreuse brethren at a later period gave a full description of the process." Of this the diffuser of knowledge presents an extended digest.

In the making of straw pictures it is first necessary to catch your straw—no easy process, since that to be used must be the "whitest, the thinnest, the longest and the largest in barrel." Next follows a tedious process of cutting, splitting, bleaching and dyeing. Thereafter the straws are shaped to a very exact and uniform size and are pasted, according to color, on small sheets of paper. It is these straw covered sheets of paper which, in their turn, are cut up and are pasted on a solid foundation to constitute the straw picture or pattern. As the *Penny Magazine* gravely observes, "the operation is evidently one fitted only for those with whom time has but little value."

All this is rather vague as to date. Gardner Teall, in *American Homes and Gardens**, suggests that the art of straw marquetry is of Italian origin and dates from the fifteenth century. In 1914, he considers examples of it very rare in America, since he has failed to find a single specimen in any shop, or any dealer who really knows anything about it. He therefore illustrates his article with examples selected from the collections of the Metropolitan Museum in New York and the Victoria and Albert Museum in London, together with a piece of his personal ownership.

That inexhaustible treasure house of information, the *Dictionnaire de l'Ameublement et de la Decoration*, by Henry Havard, discusses straw marquetry as primarily an eighteenth century device, and quotes from various Parisian advertisements—mainly of the 1750's, but of later date as well—which call attention to such things as a shop of work in straw, including English tables, writing boxes, bon-bon boxes, pictures in relief, bureaux and corner cabinets covered with flower-ornaments in straw, further embellished with ormolu and topped with marble; boxes covered with "Chinese straw" worked in designs which "perfectly imitate the flowers and other ornaments employed by the Chinese"; boxes covered with straw on which are carved out "all kinds of subjects—Chinese, Flemish and French, in bas relief."

*New York, 1914. Vol. XI, pp. 102, 103. In his book *The Pleasures of Collecting*, New York, 1920, Mr. Teall expands the topic and adds illustrations.



STRAW WORK

A box 9 by 6½ inches, lined and surfaced with colored straw in various patterns. This piece is specially remarkable for its representation of an American steamer. Date: first quarter of the nineteenth century.

Telling of What Winds of Origin

IN all of these, the implication—which seems reasonable—is that of a Chinese origin for this really fascinating art of straw. Its European exploitation may, quite well, have been in part monastic. Yet there appears no overwhelming reason to suppose that it was exclusively so. Neither is there reason to question Mr. Teall's attribution of various examples to neat handed folk of other countries than France.

Straw work is, perhaps, now more widely known in this country than it was nine years ago. At least one New York decorator possesses quite a collection of it. Nevertheless the fact that all examples which have hitherto been published, or which have come to the attention of the Attic, have been obviously of foreign design as well as of foreign make, lends special interest to a straw illuminated box belonging to Mrs. J. Insley Blair of Tuxedo Park, New York.

Wherever produced, this box was designed to appeal to American susceptibilities, for its top displays an early steamboat of the *Clermont** type, which flies an unmistakable American flag of generously patriotic proportions. The technique throughout is that of skill proceeding with painstaking care, for the entire surface of the box, within and without, is overlaid with straw disposed in bright yet harmonious color arrangements. The inner cover is supplied with a mirror, while at the bottom of a compartment, perhaps dedicated to the preservation of treasured correspondence, occurs the touching symbol of a pierced heart.

Hazarding dates in the case of objects of this kind is seldom wise; yet the material, method and design of Mrs. Blair's example all seem to point, with singular unanimity, to the first quarter of the nineteenth century. It was not until after the close of this period that the tradition of patient and exquisite handiwork began to decline.

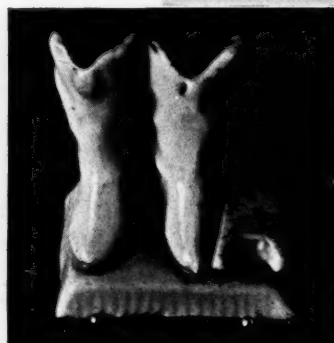
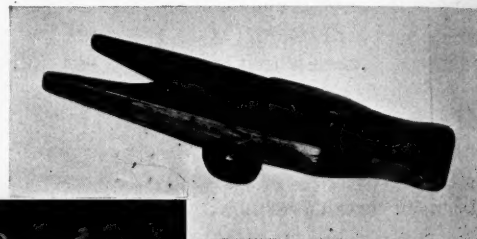
*The *Clermont* (1807) was 133 feet long with a beam of but 18 feet. This boat, further, was devoid of bowsprit. In 1819, the *Savannah* was the first steamer to cross the Atlantic.

Once More the Bootjack

THERE is apparently no escape from it. The bootjack was invented for the purpose of getting rid of boots; but no one thought of inventing something for getting rid of the bootjack. Yet here is an example which, if for no other reason than good workmanship, deserves survival. A respectable age is claimed for it, considerably more than a century; and the claim may be justified.

The piece evidently was made to serve the uses of some one frequently away from home, for it folds compactly to fit a liberally proportioned pocket. The material of its fabrication appears to be maple, to the color of which age has added deep enrichment. The well matched wooden joints of the hinge are pivoted on a handwrought iron rod. Originally owned by an old resident of Maine, the jack now belongs to H. H. Church of Taunton, Massachusetts.

Beside it is shown, virtually in actual size, a degenerate descendant, dating from late Victorian days. To fill these tiny boots with matches, scratchable upon the bootjack's corrugations is to satisfy a humble destiny. What trick of fate can have preserved a trinket so fragile and so inconsequential? But here it is; and there are, likewise, collectors of Victorian matchboxes, with or without bootjacks.



BOOTJACKS

A folding jack which a traveler might carry in his pocket; a tidy bit of wood work which folds to 6¼ x 3¼ inches. Below it something truly Victorian, in porcelain.

The Garniture of Guarded Walls

The Attic is very glad to pass among the company the following paragraphs from a letter received from Miss Nancy McClelland, of 753 Fifth Avenue, New York City, where she may be addressed by interested correspondents. This is what she says:—

"I am wondering if ANTIQUES can be of some assistance to me in gathering the material for a book that is to come out next fall. It is a book on old wall papers; and, in order to make it complete, I am anxious to get a complete and authentic list of the examples of the various old papers which exist in this country.

"I find that the people who have old papers in their homes as a rule know very little about them. Often they are ignorant of the name of their paper, of the author of it, and of the date at which it was printed. The book that is being planned will give them not only the complete history of all the great

papers that were made, but will also help them to identify their own possessions.

"Do you think that, if this letter were printed in *ANTIQUES* your subscribers would be interested enough to write to me telling me of any old papers which they know?"

"I shall be so grateful to you for any assistance that you can give me in the matter."

A Revelation from Under Cover

HERE is something of a puzzle for the agile minded. Not long since, Mr. Adelbert Ames, Jr., of Hanover, N. H., purchased near New Bedford a set of Sheraton mahogany chairs of somewhat more than usual refinement of proportion and design. The tradition, such as there is, back of these chairs is to the effect that the family disposing of them had at one time dwelt in or near Albany.

Reconditioning these articles of furniture consisted mainly of restoring some rather derelict upholstery. In the course of this process, there were found, adhering to the old time canvas of the under part of the seats, the fragmentary remains of ancient labels. Unfortunately, on no single label are there more than a few bits of type border and a faint indication of lettering.

Piecing the three labels together produces no complete inscription. Reasonably evident, however, seem the remains of the following letters, spaced approximately as indicated:—

SI O VER and TAYLOR,
C
No eet
R K

The type face is the regulation eighteenth century Caslon, familiar enough during many years of the century succeeding.

No great effort of the imagination is required to suggest that these chairs were sold by a New York firm. Perhaps some reader will be able to identify name, address and advertisement in an early city directory. A curious fact, however, remains to be elucidated:—the cabinet maker who had the repair of these pieces in hand reports their basic seat covers to be of English linen and their inner framing of oak.

From Depths of Some Divine Despair

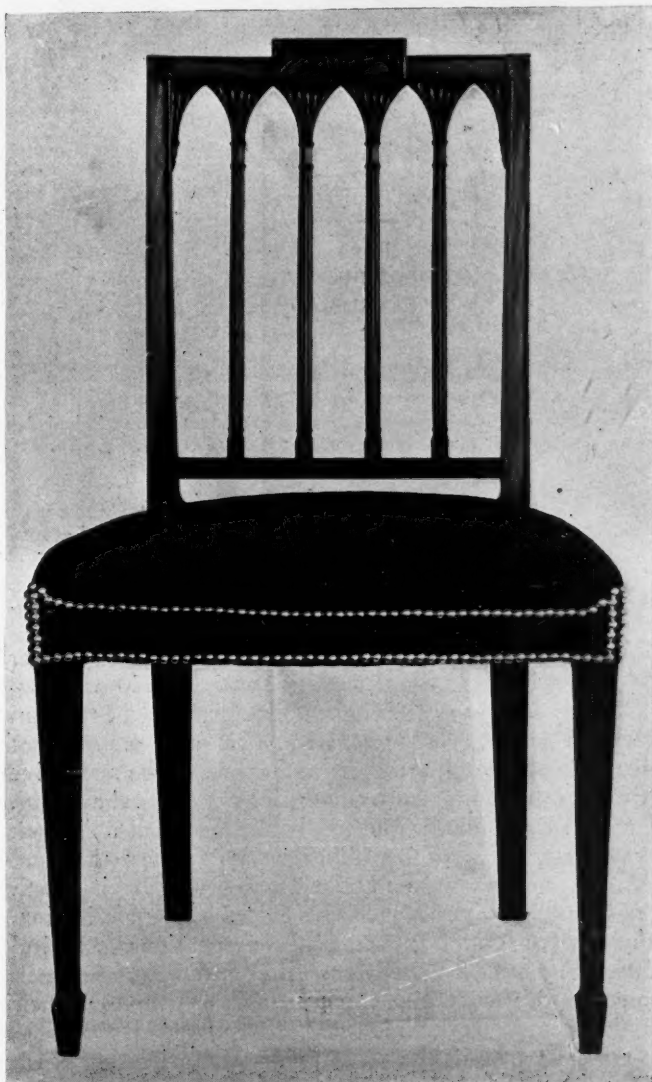
BELATED discovery of a tragedy which has occurred infinitely intensifies the sadness of the event. Is it not Jerome K. Jerome who illustrates this melancholy principle with the distressing tale of his boyhood love—a pet rat which,

shortly before the household dinner hour, accidentally fell into a dish of gooseberry preserve and was drowned? "And," proceeds the author, "none of the family discovered it until the second helping!"

ANTIQUES strives for reasonable accuracy. Ordinary typographical errors will, of course, too frequently occur; must, perhaps, be accepted; and may, it is hoped, be forthwith forgotten. But mislabeling of items constitutes an error calling for correction. Thus in *ANTIQUES* for September, page 128, Figure 17, Mr. Culver's interesting article on *Ship Models* is marred by a legend in which a printer's misreading has transformed a "ship" into a "sloop," which sailed, undetected, past the censor.

Concerning this Mr. Culver makes the trenchant comment, "It is as far removed from a sloop of war as the Leviathan is from a tugboat."

This then, is another item for the category of *errata*.



SHERATON CHAIR

One of a set whose re-upholstering revealed fragments of an undecipherable label, probably of a New York firm, together with some structural evidences of English manufacture. This chair, by the way, is one of the finest examples of its type known to the Attic. It has been re-covered in hair cloth, the old cast tacks painstakingly straightened and replaced according to their original pattern.



Fig. 1—CHAIR BACKS: ABOVE THEM A PLATE SHELF

From different districts, these chairs display notable differences in both design and treatment. The simple silhouette patterns of the first and third are the expression of a tradition evidently not confined to eastern Europe. The second chair is Moravian, the fourth Bohemian.

Czecho-Slav Peasant Furniture

By CYRIL G. E. BUNT

THE treaty of Versailles has given the smaller nations of Europe a chance to live; and has recognised, in determining the bounds of each, the fundamental claims of ethnic affinity. This fact has proved of great value in stimulating the best efforts of the respective peoples to build up healthy conditions of cultural activity. The nations of middle Europe, before the great upheaval, were merged in cumbersome empires. Today they are recognised as independent states, which are stepping forth along very modern lines towards complete self-realisation. Still they must not be thought of as *new* nations. In a vital sense they are of quite respectable antiquity, and each possesses deeply rooted characteristics which have their origin in early historic migrations.

This fact has, in the past, generally been disregarded. The average tourist, who has seen the usual show towns, says to himself that he has seen Germany, Austria or Russia, and is content. But things are now changing. We see these new countries on the map and realise that each has its important towns, each its distinctive peoples, each its special claim upon our interest. And we arrive at the

laudable conclusion that we are yet far from having exhausted old Europe as a touring ground.

Further, those of us who are connoisseurs of things beautiful and curious, realise that a whole range of new opportunities is now opened up for us. For these portions of Europe are the fortunate possessors of a series of most interesting, highly developed, ancient peasant arts,—the like of which is scarcely to be found elsewhere. The pre-eminence of the Slavic races in the home arts is acknowledged by all who know, and is doubtless to be ascribed to the oriental origin of the great parent stock from which the various branches are descended. Each branch, however, is so individually developed that it must, perforce, be considered apart.

The Czecho-Slovaks, inhabiting Bohemia, Moravia and Silesia, possess an inherent artistic ability which it would be difficult to over-estimate. They seem instinctively to have appreciated the true significance and mission of applied art, and to have kept steadfast to the traditions which, in most other lands, have been lost with the advance of civilisation. Hence we find that the combined

spirit of beauty and fitness so essential to artistic satisfaction permeates the whole nation,—though it finds expression more in the peasant cottages than in the homes of the well-to-do. The latter have, too often, laid upon their lives the veneer of Teutonic taste, which, being absent from the peasant homes, gives title to the latter to be considered the repository of the vital, national art.

To see Slovakia it is not sufficient to go to Karlsbad or Marienbad and take the waters, or to Pilzen and taste the stronger beverage for which it is famed. One must leave the towns and visit the villages. Here, in the cottages of the peasants and in the homes of the small farmers, we come upon the most fascinating evidences of the artistic soul of the land. For the furnishings are, and have been time out of mind, the product of peasant craftsmen whose hands have worked out their national ideals in terms of singular beauty.

A traditional character pervades not only the form and decoration of the furniture but even the position which each piece occupies in the house. There are, for instance, in the living room,—the *cierva izba*,—invariably the solidly constructed table by the window, and a long, partitioned settle by the wall. There are the inevitable ample bed

piled high with embroidered pillows, a tall wardrobe, perhaps a chest or two, and a corner cupboard, on which are placed a holy image and blessed candles.

There are chairs with wonderfully carved backs, probably a cradle and a spinning-wheel, distaff and stool. From the thick beams of the ceiling are suspended beautifully painted plates. Along the walls, on narrow shelves stand cups and saucers, while pendant from the shelf edge hang jugs and pitchers that would make the hands of a collector positively itch for possession.

Upstairs, if there is a second story, are bedrooms virtually unfurnished save for the beds and great chests. These are the sleeping quarters of the married children of the family.

While the disposition of all furniture is traditional and subject only to slight modification, it is safe to say that one could go into innumerable homes and find each one a fresh delight. An endless variety of detail delights the eye in the matter both of form and of decoration. No two pieces of furniture are alike, although all are beautiful and instinct with the simplicity of good taste.

They are designed with a native genius for form and colour, and it is rare indeed to find a piece of genuine old



Figs. 2 and 3 — PAINTED CUPBOARDS

The first, an elaborate Bohemian piece, whose form displays the influence of the German baroque style, shows in its painted decoration the unmistakable influence of oriental textile design. The second well exemplifies the fecund source from which our Pennsylvania Dutch drew inspiration.



Fig. 4 — INLAID CUPBOARD

The florid mounts are the only detriment to a design of singular restraint and dignity. Here is the influence of Italian intarsia; but the vase from which flowers spring remains a characteristic feature.

peasant work devoid of ornament. Carving, both in high and low relief, fluted work, chip and poker work are all to be found, and, in addition, even the more difficult processes of inlaying and intaglio. But the most beautiful effects are seen in the wonderful painted furniture,—and, remarkably enough, much of the actual painting is performed by the women.

This decoration is usually carried out either in oils or in colour-wash under a coat of varnish. As will be seen from the illustrations, floral forms are predominant, brightly depicted on sharply contrasting grounds,—generally in rich tints of red or blue. Carnations are perhaps the most favoured of all flower forms; but roses, tulips and other blossoms are frequently found depicted with great skill and taste. The mode of treatment runs the whole gamut of variation from naturalistic sprays or posies to completely conventionalised ornament based upon the older traditional types. Birds and animals are sometimes introduced, and panels with sacred pictures and even landscapes are employed.

It is to be expected that, in a country so long partitioned, we should find even the conservative peasant arts exhibiting the influence of their former states. Thus we discover in the west, that the nearer we approach to Germany the more evident is the rococo influence. In Moravia, particularly the southern part, we find the lively abandon of brilliant Hungarian colouring; while the further east we proceed, the more evident becomes the feeling for a modified Byzantinesque style. We perceive here the oriental taste dictating not only the selection of the designs, but also the harmony of the colour schemes.

Where carved ornament is used, it is generally geometric, with perhaps religious symbols, dates or initials introduced. Chip-carving is restricted principally to the mountain districts. Inlaid work has, in many pieces of late date, developed into incrustation with metals or mother-of-pearl; while intaglio, filled with dark wax (or sealing wax), is peculiar to the shepherds of the Carpathians.

The accompanying photographs, reproduced by the courtesy of the Czecho-Slovak authorities, will show, better than any description, the style and essential beauty of all the peasant furniture.

The chairs have solid but plain seats, while the legs are usually roughly squared. Only occasionally are they turned. All the skill of the carver is reserved for the backs, which show great variety of design. In Figure 1 we have some typical examples, than which it would perhaps be difficult to select more divergent forms. The refined simplicity of the first on the left, typical of the products of the Tatra, is well placed in contrast with the one firmly carved in relief from Moravia; while the example on the right shows an excellent design in chip-carving from Bohemia. Above these is shown a carved and painted shelf such as is used for treasured crockery. The wooden pegs beneath are such as one would use for hanging jugs of excellent majolica.

Figure 2 shows a beautiful example of those tall, painted cupboards for which Bohemia is noted. Typical of the best Bohemian work, it displays in its general outline, with the scrolled carving of the cornice, the fluted column and other details, the influence of German baroque. But the floral sprays on the panels and on the ground are of the native tradition,—note the stylistic carnation sprays and the inevitable flower vases.

The example shown in Figure 3 shows no trace of the Teutonic influence. The comparative simplicity of the design is relieved only by the bright and bold painting of the six panels. Here again we have the recurring flower vase but with posies of tulips, a flower second only to the carnation in popular favour.

So charming are these wardrobes that we venture to illustrate yet a third (Fig. 4),—an elegant example with inlaid decoration suggestive of Italian influence. Heavy scrolled mounts are a prominent feature, and the tulip sprays are noticeably restrained and stylistic



Fig. 5 — PAINTED CHEST

Observe the applied half turnings, or drops. Observe, too, the turnip feet. Here again the relationship to the peasant furniture of Pennsylvania is unmistakable.

Unlike the tall cupboard, which is an adjunct to Czech home life adopted at a comparatively late period, the carved or painted chest has, for ages, been an indispensable thing. No home but has several of these necessities, and two or more are generally to be seen in the *stuba* (living room) of even the humblest families. No maiden would dream of getting married without one, for they serve the purpose of marriage coffers, being destined to hold the damsel's "dowry" of clothes and linen,—

Some of the finest decorative work is to be seen on these coffers. The example we illustrate in figure 5 has the uncommon feature of turned feet. The form of the panels, the ornaments in relief between them and the quaint meander-like design of the painted surround, no less than the treatment of the flowers, point to Tyrolean influences.

Great and pleasing variety of form is discovered in the peasant spinning wheels, some being quite plain (though effective) in workmanship. Mostly, however, they are of excellent design and construction, showing, as do the two illustrated in Figure 7, facile art in turning, carving and joinery. Some have their flat, broad wheel decorated with brightly painted floral sprays.

Our next photograph (Figure 6) a carved and painted cradle of somewhat Tyrolean form has a simple yet highly decorative display of strewn floral decoration which stamps it as Czech. Some examples, particularly in the Carpathian regions, are decorated entirely with chip-carving of geometric patterns.

The Czecho-Slovak bed is an institution. An exceeding amount of thought and care is expended upon this essential of home comfort. Entering the *stuba* of a peasant home, one sees the bed piled high with pillows and linen, the latter exhibiting beautiful embroidery. Whatever variation there is in the form of bedstead, there is, with them all, a family likeness and the decoration is characteristic. We show a particularly pleasing example, in Figure 9, painted in green, the flowers (in reds, blue and green) upon panels of warm brown. The piece bears the date 1851 and the sacred monogram is noticeable as a feature on the head and on either side.

More substantial in construction, and perhaps more typical, is the bed of which the head is shown in Figure 8.

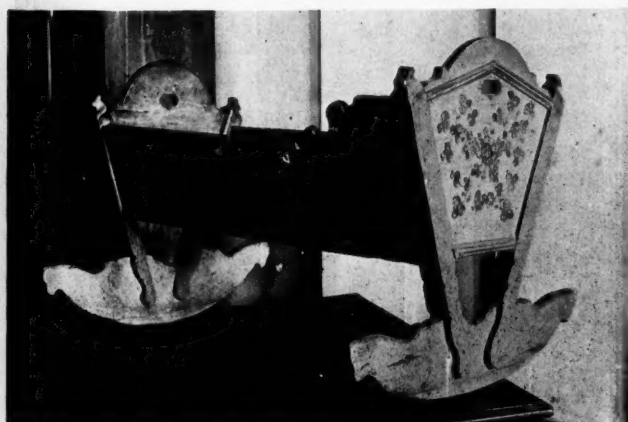


Fig. 6 — PAINTED CRADLE

The strewn floral decoration here is different from the somewhat more compact stylizing of the pieces previously illustrated. It is more characteristically Czech.

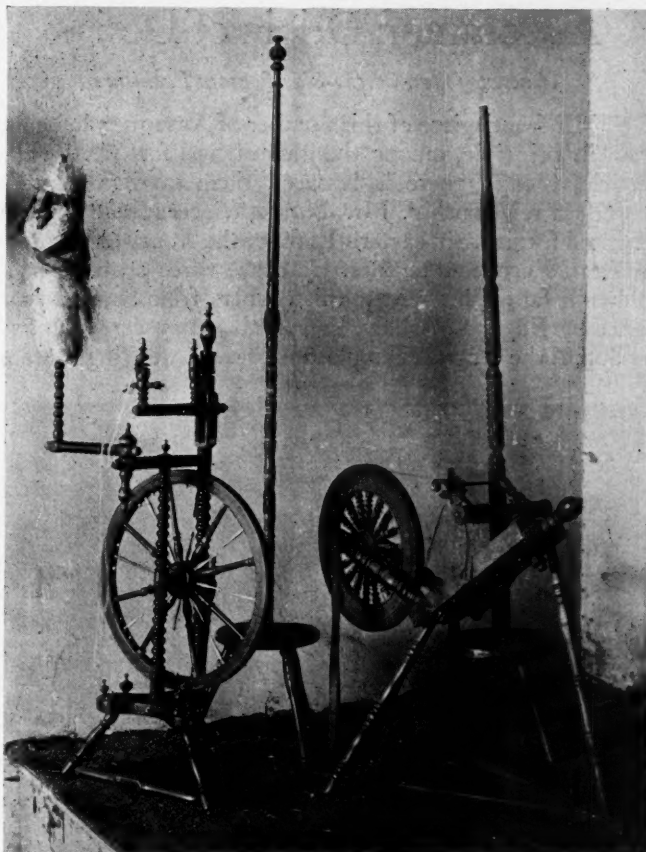


Fig. 7 — SPINNING WHEELS AND DISTAFFS

This is an older bed and more rudely painted; but it exhibits posies of the traditional type in bold colouring upon a cream ground.

In recent years there has grown up in Czecho-Slovakia quite a number of centers for the encouragement of the artistic crafts,—not the least of which is that of furniture making. But, however excellent these craft-schools may be, and however worthy of our praise their productions, they cannot be said to be reviving the old peasant arts. The furniture, for instance, produced under conditions of the art-workroom or training school, must be quite a different thing from the true peasant furniture made by the peasants for their own use at the behest of a great tradition.

The craft-centre productions are good, but essentially modern in design; and in the decoration there is over much leaning towards impressionism, or, perhaps, futurism. The *naïveté* of the old tradition is lacking, and so, to a great extent, is the intrinsic beauty of form (the slow product of ages) which makes the old peasant furniture so charming and personal.

NOTE—The so-called peasant arts of southern Germany and the lands to the east are not in all cases to be accepted as non-professional household arts. They quite frequently will represent the skill of local artisans. This is particularly true in the case of furniture, which, in Bavarian villages at any rate, was often glorified for use by the brush of the village painter. This fact is emphasized in an article entitled *Bemahlte Wohnräume* issued in connection with an exhibition of painted furniture, in peasant style, held in Munich in 1909. The same article suggests that it is inadvisable to interpret the word "peasant" too strictly in this connection, since examples of the style are mainly encountered in the homes of a somewhat higher class of country folk, and in the rural taverns.—Ed.

A Common Origin of Design

A note to follow Czecho-Slav Peasant Furniture

THE frontispiece of this number of *ANTIQUES* belongs, in principle, among the illustrations for Mr. Bunt's article, though there is between them no immediately manifest relationship. Mr. Bunt's concern here is with painted furniture in eastern Europe; the frontispiece offers western European textiles. Here are three specimens of old-time fabric, brought to this country from Spain a year since by Edgar L. Ashley. Presumably they were all made in Spain: the central example, a Moresque weaving of wool

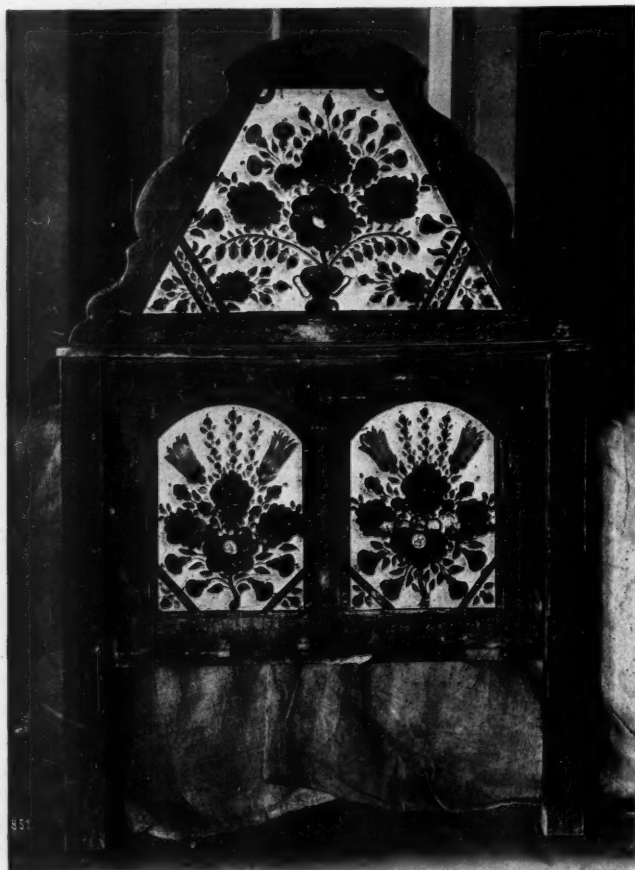


Fig. 8—PAINTED BED
Older and handsomer than the succeeding one.

—or linen and wool—perhaps in the fifteenth century—or even earlier;—the chasuble at the upper left corner, probably in the sixteenth century; and the fragment of cut velvet, at the lower right, quite as probably in the sixteenth century.

In each we have, as the main feature of the repeat, a large vase or jar. In one case this vase serves as the bowl of a fountain; in another, it supports a sheaf of flowers; in yet another, we are uncertain as to whether we are gazing upon floral display or the upward throw of water; but nevertheless, the vase is obviously present. In the two older examples we have, likewise, a strong emphasis upon bird forms arranged in balancing couplets.

And, now, on this page and those which just precede, if we examine the eighteenth and nineteenth century painted designs of Czecho-Slav peasant furniture, we shall discover—in a country temporarily and spatially far removed from Spain—the persistence of these very textile motives, adjusted to meet a different requirement but to all intents and purposes unchanged. Then, if we think a moment, we shall remember encountering very similar motives in certain early carved chests of Connecticut and the later painted examples of Pennsylvania.

So many recurrences of design in so many and various times and places seem to argue an ancient common ancestry: and such, indeed, is the fact. In the garden lands of eastern Asia, from time immemorial, the love of animals, of birds and trees and flowers; of cool fountains of water and of great broad-lipped jars of glazed pottery for holding oil or wine, or for the support of branching foliage, was manifested not only in daily custom but in the subjects celebrated in literature and in art.

The Persians and their Mohammedan conquerors cherished the jacinth, the tulip, the eglantine, the carnation and the peach blossom, and wove them into their fabrics. Syrian Christians saw in the fountain the symbol of Christ's gospel; and they and their followers wrought it in carved stone and ivory and threaded it into stuffs which display birds—sometimes doves, sometimes peacocks—partaking of the flowing waters of life.

The rich symbolism of the Orient was carried over into Europe with the oriental fabrics which, during long centuries, followed the highways of commerce. Long after their meaning had been forgotten, the patterns of these supplied later European weavers with ideas. And, since textiles have always served as design books for other handicrafts, the same basic motives from the Orient, often disjointed, detached, and mis-applied, are to be encountered in all the minor art products of Europe throughout the middle ages and, in some instances—despite the extending dominance of classicism—throughout the entire period of the Renaissance—even to the closing years of the eighteenth century.

Of this, however, more in months to come.

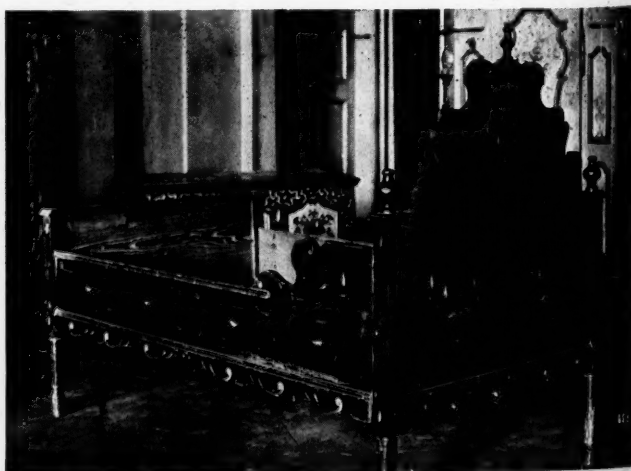


Fig. 9—PAINTED BED
Dated 1851 and not without "Victorian" earmarks.

A Gateway to Walled Enamel

By H. BEDFORD-JONES

IN San Francisco, not long ago, I was inspecting a remarkable collection of Chinese cloisonné which included a score of authentic Ming pieces; when the owner smilingly showed me a clipping from the morning newspaper. This clipping set out an interview with an expert, who declared that there was not a piece of genuine Ming work in the city, and who then went on to say that, except by the Chinese themselves, their cloisonné could not be imitated—that the very idea was absurd. A little later in the day a Chinatown dealer offered me, for forty dollars, a glorious cloisonné bowl, apparently of the finest K'anghsi type; yet it had been made within the year at a Kobe factory. It was Japanese, and its aged appearance was cleverly simulated.

If experts are sometimes wrong about cloisonné, what about the public? The subject is indeed confused. Yet much of the confusion may be removed by a comprehension of the process of cloisonné manufacture. By the term cloisonné only the Chinese ware is meant, since the commonly-seen Japanese ware has no value, except in rare cases. The old Chinese ware, however, has a peculiar value and a peculiar beauty all its own.

And this is the manner of its making: Upon a base, usually of copper, but occasionally of other metal, are applied the cloisons, or walls—thin strips of brass, gold or silver. These are laid on edge in patterns; the spaces enclosed by these wires—and that outside them—are filled with enamel, so that the finished work presents the aspect of fine metallic lines separating the varied colors of the patterned enamel. Repeated firings are required properly to fuse the enamel, yet in this process the lustre and brilliancy of color must not be dimmed. Polishing the finished piece is an entire art in itself, and may impart either a dull finish or a high, brilliant glaze. Part of the beauty of a fine piece—contrary to popular opinion—consists in the delicate tracery of the metal walls showing against the enamels. The art of cloisonné was slowly evolved, however, and the earlier pieces appear almost unpolished. Learned from the Persian, Arab and Byzantine artisans, transplanted into Eastern Asia by the Mongol rulers, cloisonné appears as an effective Chinese art under the Ming dynasty, which succeeded that of the Mongols in 1368 and closed in 1644. The Ming cloisonné is crude in its technique, in its enamels and designs, yet it has all the appealing charm of the primitive,

for its artistry is fresh and genuine. As in some of the imperial pieces in the British Museum, artistic values were obtained which have not been equaled in later periods.

After the fall of the Ming dynasty, the Manchu emperors carried Chinese art in general to its highest point of achievement. Under K'ang-hsi (1662-1722) the Ming cloisonné was somewhat improved in finish, yet its robust vigor of coloring and execution was long retained. This gradually softened into a technical perfection until, under Ch'ien-lung (1736-1795), the very peak of the art was reached—and decay set in. The artistic urge was at an end. Now the factories were established, and what had been a slow and loved product of great individual craftsmen became an industrial product turned out for a general market. The same process was to recur a hundred years later in the field of oriental rugs.

From the very earliest period, cloisonné work was combined with applied ornaments of bronze, heavily fire-gilded. It was also combined, often in the same piece, with *champlevé* enamel.* This term appears to be a stumbling block, even to students. It means, simply, that, instead of the enamel being laid between raised cloisons, the solid metal is chiseled out and the enamel is then laid in the hollow spaces thus contrived. It was applied to bronze rather than to copper. The finest Chinese pieces often display these two methods of enameling combined.

Figure 1 shows a piece which was stoutly affirmed, by a prominent expert, to be exactly his idea of *champlevé* work. The body of the vase is of bronze, fire-gilded, the base and neck being done in true *champlevé*. The conventional lotus design covers the body, but not in the usual fashion, for in this instance only the tracery,



Fig. 1—CLOISONNÉ AND CHAMPLEVÉ

An unusual example on the body of which only the cloisons constituting the pattern have been filled with enamel. The exposed metal ground has been gilded. Neck and base are *champlevé*. So, too, part of the dragon. The Chinese are reputed to have derived the art of cloisonné from the Byzantine world. In the shape of the vase illustrated there is evidence of Persian reminiscence. Author's collection.

or pattern, of the cloisons is filled with enamel, while the background is left in the metal entirely exposed except for gilding. The pattern is thus raised uniformly, by the depth

*The distinction between cloisonné and *champlevé* need never be confused if the student will but bear in mind the literal meaning of the two terms. Cloison is, of course, merely the French word for wall or partition. Patches of enamel, large or small, partitioned from one another by slender wire walls, therefore, constitute cloisonné work. *Champlevé* means raised field. Where part of a metal surface is incised or hollowed out and the hollows filled with enamel, the field, or original surface, is raised to the same level as the enamel, or at times slightly above it.

According to Litchfield's *Antiques, Genuine and Spurious*, the British museum authorities attribute to the cloisonné technique an antiquity greater than that allowed to *champlevé*. Yet the former is fundamentally the more complex and elaborate. *Champlevé* is, after all, merely a process of inlay assisted by applications of heat. And inlay is, fundamentally, a very primitive art.—Ed.

of the cloisons, above the surface level. It is this feature which the expert took to be *champlevé*; and, I may add, others confirmed his opinion, and have been greatly put out to find themselves mistaken. About the vase twines a dragon, exquisitely chased and designed, heavily gilded, and adorned with *champlevé* work. A remarkable point of the technique, here, is that the enamels are just as they came from the fire—neither ground down with pumice nor polished, but rising above the cloisons in softly rounded knobs.

Figure 2 shows a piece typical of the perfection to which enamel work was brought under Ch'ien-lung. Every detail of the cloison work is scrupulously and minutely perfect—conventionally so—; while a very high polish covers the whole. Combined with this cloisonné work is a dragon handle, partly adorned with *champlevé* enamel and richly gilt. This piece is technically perfect, but its decadence is evident in its lack of balance, in its line; it was wrought by an artisan, not by an artist.

The pomegranate bowl next shown (Fig. 3) probably made about 1700, is, in conception and execution, the highest type of the art, combining cloisonné and repoussé work. Its all-over conventional lotus pattern shows most unusual mottled colors. Over

this runs a design, apparently in overlay, of pomegranate branches, fruit, and flying bats. This design is beaten out in the copper so as to form a raised design, and the enamel of the tree-branches is not ground down but is left in rounded contours. The gold cloisons are heavily rimmed, or beaten over at the top, to give the broad wall effect of *champlevé* work. The balance of the whole piece, particularly in its color combinations, is remarkable.

In comparison with these examples of the finest later

Chinese work, when the art of cloisonné enamel had reached its peak, glance at the so-called Ta Ming, or Great Ming, vase (Fig. 4). This piece was bought some ten years ago by a collector who thought it possibly a Chinese imitation of Ming work. It was made in Japan, about 1910, at a Kobe factory. Upon its base appears, in cloisonné enamel, the familiar Ta Ming mark. At first glance this appears to be accomplished in the old pic-

ture characters, but closer scrutiny shows it to be novel in shape and drawing.

This distinction is interesting, for it extends to the whole piece. The vase combines the peculiarities of the imitation Chinese ware which may now be found in auction rooms and shops throughout the country and which, two times out of three, is sold as genuine Chinese cloisonné. To an inexperienced eye it seems to be such. The shapes, materials, colors, design, workmanship, all appear Chinese; yet close examination denies this appearance. In each particular is a slight deviation from the Chinese art conception—a *ch* departure slight, yet in the ensemble damning. Let us regard these details in the present example.

The vase was made and sold to imitate an ancient Ming product, and approximates the simplicity of the

Ming work. The colors would appear to approximate the deep corals and pure rich yellows of the Ming period, and the cobalt blues, which were perfected by the middle of the eighteenth century, under Ch'ienlung; yet they contain peculiar tints which the Chinese never used. Where two shades or colors are fused together, the result is strikingly different from similar fusions as they occur in the pomegranate vase. Nor is it the cruder fusion accomplished by the Ming artists. In a word, it lacks the Ming effect.

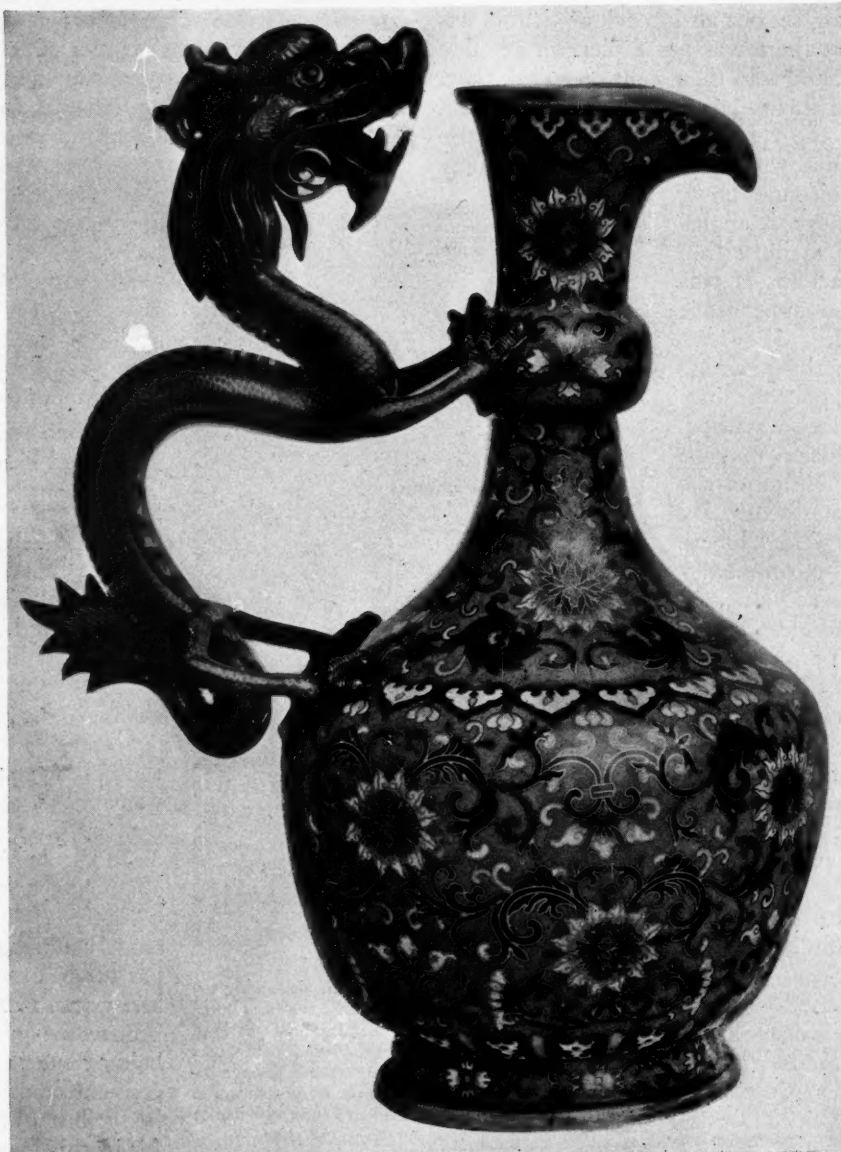


Fig. 2 — CLOISONNÉ (1736-1795)

Here is displayed extraordinary technical facility with a decline in perception of form. The dragon handle is enamelled in *champlevé*. Collection of Mrs. Denby.

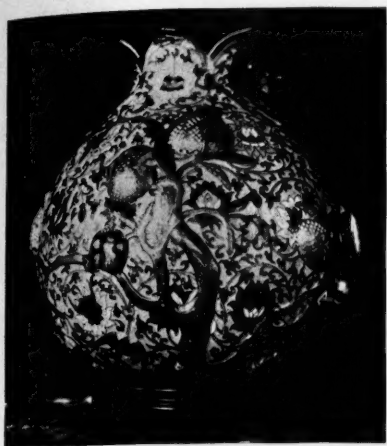


Fig. 3—A HIGH TYPE OF WORKMANSHIP
A bowl of beautiful shape, well balanced pattern, and superior technical expression (c. 1700.) Author's collection.

enamels—by reason of a hurried and probably single firing; but in this imitative piece the surface has not the peculiar feel, the patina, of the real Ming.

Other pieces of this imitative ware may copy a Chinese design more closely, yet every piece will show some "improvement" on the original. Perhaps the cloisons are not laid with the perfected balance of the Chinese work. Then, too, many of these Japanese pieces contain extended cloisons and single unattached scrolls, such as were met with in the Ming work, yet they never possess the peculiar line-effect attained by the Chinese.

In recent years the Japanese factories which turn out this work have attempted a more exact reproduction of Ch'ien-lung and K'ang-hsi pieces, largely in articles of utilitarian rather than decorative purpose, and with remarkable results. There are no marks, the color and designs are followed with great fidelity, and even the shapes are copied without variation. Even in such pieces, however, the difference may be perceived. It appears in the poor juxtaposition of colors, peculiarly a Chinese talent; in the treatment of the cloisons; in a slight, yet perceptible failure to grasp the Chinese harmony of line and hue. That the Chinese themselves imitate the old cloisonné goes without saying; but this is not done for export, and their imitations at least preserve the old artistic tradition.

Except for the minor differences noted, the Japanese imitation performs a real service by affording at very moderate prices a great many objects not only of immense decorative value, but of utilitarian use, for the process is applied to all manner of small articles, as well as to large vases and basins. Reputable establishments, of course, sell it for what it is, but dealers with no particular knowledge of the craft may themselves be imposed upon. The intrinsic and artistic value of these pieces is nothing as compared with that of the originals, just as the value of most oriental rugs flooding the market today is little as compared with that of the fabrics made before the day of cheap dyes and factory labor. Yet the same service is rendered in each case; for the originals of both rugs and cloisonné are placed beyond the reach of the average purse, except through some fortuitous circumstance. Not long ago a woman who was seeking a rose-bowl, was offered a

Again, the exposed rims of neck and base are gilded; not with the old concentrated amalgam of gold, furnace fired, but with a feeble electroplated film. The design appears to be a form of the usual lotus pattern, yet one senses something amiss with it, and discovers that it has been "improved." The enamel is pitted—as were the Ming

most unique and remarkable piece of cloisonné by the family of a diplomat who had brought it from the Orient thirty years ago, at fifty dollars. She refused it, deeming the price excessive. Two weeks later in a shop she was offered the same piece, as a great bargain, at five hundred.

It is generally believed that when a bit of cloisonné is damaged, it is done for; but the contrary is in fact true. This does not apply to the ordinary Japanese commercial ware, which, owing to its construction and materials, is not worth repairing; but any fine or ordinary piece of Chinese work is well worth a slight repair cost. This ware, unlike the Japanese, is not easily damaged; the repeated firings so harden the enamel that it will often resist a blow that bends even the copper or bronze base. It cannot be restored when broken, but it can very readily be repaired by any clever worker in enamels or ceramics. The broken cloisons may be again fastened in position, and the enamel may be replaced by a colored paste which hardens without firing. Such substitute paste will not resist water, but it will not be detected except on a very close scrutiny; and many a piece of fine cloisonné has been discarded as worthless which might have thus been made to give service and decoration for years to come.

The makers' marks on cloisonné deserve a special word. In general, the usual four- or six-character mark used for porcelains, is not employed in this enamel ware. It occurs on the early ware, sometimes with elaborate decorations, on the foot of the piece; but after the Ming period this practice was not followed, as a rule.

But marks are of little value in determining the period of cloisonné. Nearly always a piece must be judged by its colors and enamels, its design and general workmanship, so that the average classification is seldom to be very heavily relied upon.



Fig. 4—PSEUDO MING
A Japanese imitation of the crude yet vigorous cloisonné of the Ming dynasty. Entirely satisfactory for decorative purposes for those who like the type. Collection of J. B. Williamson.

The Cabinet Pedestal Table

By MALCOLM A. NORTON

THE three little cabinet pedestal tip tables herewith pictured are the rarest mahogany pieces of Colonial furniture known to me. I have seen just the three of them. The first (Fig. 1) is owned by Frederick W. Mercer of New London, Connecticut; the second belongs to me; and I have discovered the third one in the collection of Herbert Newton of Holyoke, Massachusetts. I have heard rumor of a fourth, owned by a physician, a former resident of Hartford, Connecticut, who moved to New York a number of years ago.

The tops of these tables are of the cut out, dish, or so-called saucer type. Each table has three legs; but in place of the turned pedestal, usually offered as support for tip and turn tables, there is substituted a three-cornered cabinet pedestal, to each corner of which is applied a fluted sycamore column. The contrast offered by the color of the woods is effective and pleasing. In one of the panels of each cabinet is a door, which, on opening, discloses a series of little V-shaped block front drawers.

In the table owned by Mr. Newton, and in my own, these little drawers are V shaped. In those of Mr. Mercer's table the V is varied by a sweeping curve on each side. Each of these curved sides, however, is cut from a single piece of wood, a fact which alone is sufficient to give this table distinction as a piece of early cabinet making.

Mr. Newton's table, like mine, has the usual plain Dutch feet, while Mr. Mercer's has carving on each knee and the feet show the claw treatment. Mr. Mercer's is the smallest of the three and the details are better and finer. I feel sure, however, that one master craftsman made them all. Where they were made and who made them it is impossible to say. They could have been made in Newport, the Connecticut Valley, or at New London. All four were found between New London, Connecticut, and Springfield, Massachusetts. It looks as if they might have been made in or near Middletown or Haddam, Connecticut, on the Connecticut River. From these and nearby towns came many beautiful pieces, now owned by prominent collectors.

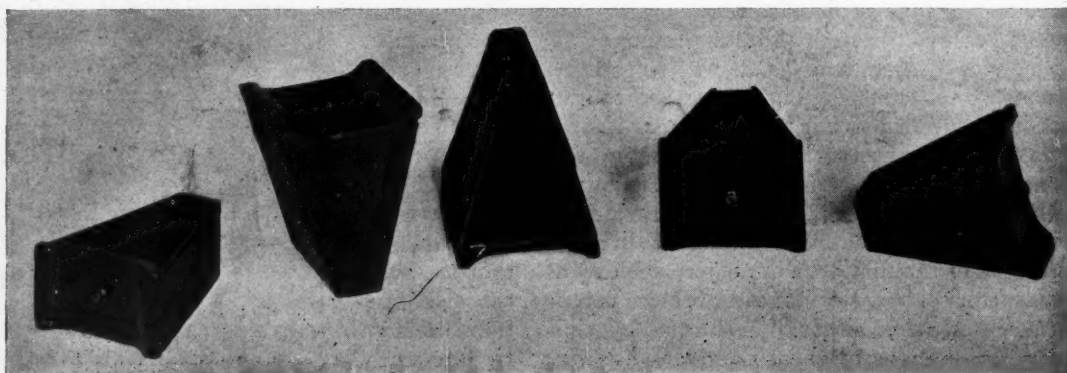
The dealer who sold Mr. Newton his table is dead, and

all we know is that he said he found it near Springfield, Massachusetts. My table came from the Davis family, who lived in Plantsville, twenty-five miles southwest of Hartford, Connecticut, in 1918, and who later moved to New York State. They were an old and prominent family of central Connecticut in Colonial days, closely connected with the early history of the state.

The Mercer table has descended to the present generation from earlier ancestors. Mr. Mercer's great, great grandfather—John Deshon—who was a member of the shipping board of New London, Connecticut, during the Revolutionary War, was married to Sarah Starr, also of New London, in 1752. The table is first known to have been in their home. Whether made for them on their marriage, or purchased later, is not known. Nothing is known as to who made it or whence it came. In all probability it was made for them, as it can hardly be of a much earlier date than 1752, and the probability is that it is somewhat later.

Sarah Deshon, their daughter, married Samuel Wheat, September 20, 1770. Both John Deshon and Samuel Wheat were prominent men in New London in their day, but there is no discovered record of the business in which they were engaged. Harriet Wheat, daughter of Samuel and Sarah Wheat, was born in 1792, and married Dr. Archibald Mercer of New London, June 18, 1817. William Mercer, born March 21, 1821, was the father of the present owner of the table. These early forbears are buried in the old cemetery in New London, and the records of them are taken from the family Bible published in 1722, in which are entered the births, marriages and deaths of the Deshon, Wheat and Mercer families.

The table was in the Deshon, Wheat and Mercer families, passing to Maria Mercer, daughter of Dr. Archibald Mercer and Harriet Wheat Mercer. She married Samuel Grosvenor of New York, and they were the parents of the Right Reverend William Mercer Grosvenor, first Dean of the Cathedral of St. John the Divine, who died in 1916, and is buried under the Cathedral in New York City. His sisters, now residing in Italy, who are the cousins of



DETAIL VIEWS OF DRAWERS FROM THE NORTON TABLE

Compare these with the drawers of the Mercer table on the opposite page.



Fig. 1

Frederick W. Mercer, presented all of the Deshon furniture to him. It included, among other beautiful things, this little gem of a table.

It is most desirable that we know more about such rare and interesting pieces of Colonial furniture as these tables, which show the highest quality of workmanship of our early master craftsmen. Old time collectors and deal-

THE ILLUSTRATIONS

NOTE—Figure 1 is from the example owned by Frederick W. Mercer; Figure 2 from that owned by the author; Figure 3 from that owned by Herbert Newton.

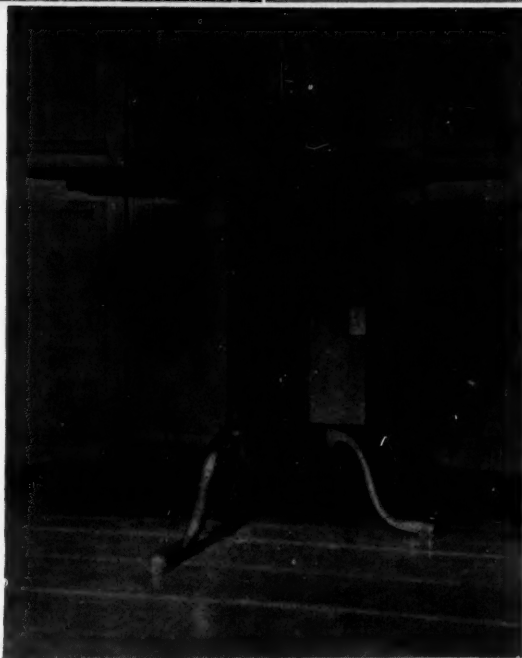


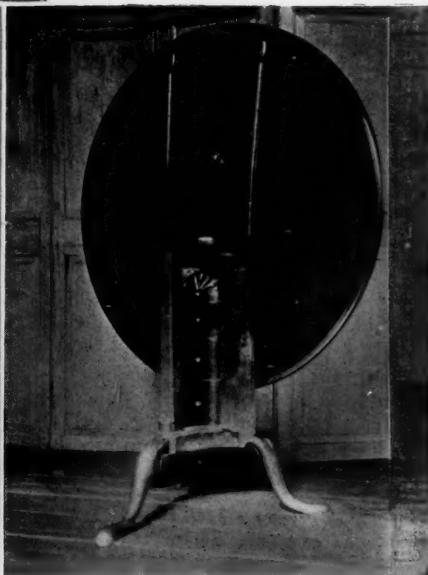
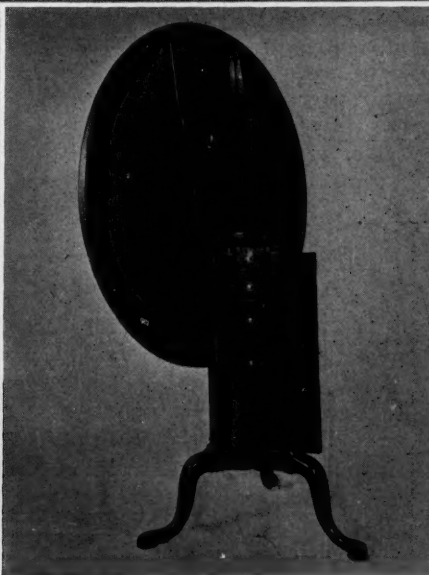
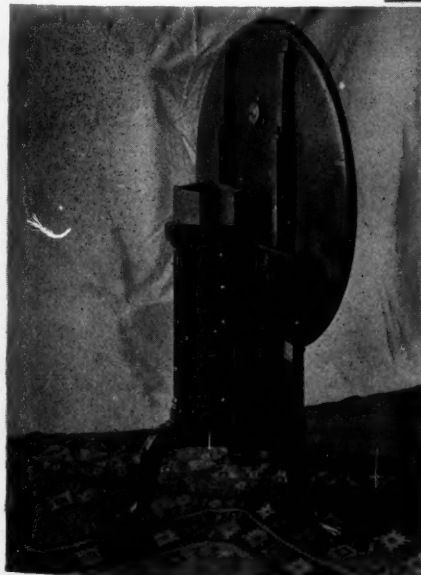
Fig. 3



Fig. 2

ers, many of whom have been in the business forty years, or more, have told me that they never saw or heard of anything like a cabinet, pedestal, tip table. Yet here I am able to publish three. It would be very interesting to learn whether there are others, and if so, the locality in which they may have been discovered, and as much of their history as is possible to trace.

The three illustrations at the bottom of the page show the three pieces each with top lifted. Dimensions of the Mercer table are: height, 25 inches; top diameter, 28 inches. The other pieces are somewhat larger.



National Types of Old Pewter

Part IV

(Continued from the September number)

By HOWARD HERSCHEL COTTEREL

Ecclesiastical Pewter

IN my previous article I had a word to say concerning altar candlesticks and a lamp. Other types of vessels devoted to sacred usage are the bénitier, or holy-water container; the baptismal basin; the flagon; the chalice; the paten, etc.; and we shall now proceed to consider a few of each type in the order named.

Bénitiers are found in a great variety of forms, but they are always surmounted by some sacred image or emblem. The water-container, as will be seen in Figures 89, 90 and 91, is at



Fig. 92 — BAPTISMAL BASIN (Scotch)
Dating from about 1800. Supported in its original wrought-iron bracket.

the base, above which appears, in some instances, the figure of our crucified Saviour, perhaps with figures of angels or cherubim at either side of the shaft of the cross. In other cases this figure is supplanted by the Blessed Virgin or by a representation of the Last Supper or by other similar motifs, in relief.

Bénitiers are made either to hang or to stand; and, more often than not, they do both. They are invariably of European workmanship, often crudely made; but occasionally are very beautiful in both their design and their workmanship. Owing to the weight of the container when full and to the fragile nature of the backs, they are seldom found unrepaiied at the point where the upper-part joins the well.

The baptismal basin was in common use in Scotland, many examples still being in existence, some of them in their original setting. One of these I am fortunate in being able to illustrate here, in Figure 92, supported in its original swinging wrought-iron bracket, which it was customary to affix either to wall or pulpit. The bowl itself bears the mark of Archibald & William Coats who were Glasgow pewterers working round about the year 1800.

In Figure 93 are shown two mid-eighteenth century bowls of this type, the smaller one bearing, on the underside, the words "Sutton-Benger, 1761." It is evidently from the church in that village, though an enquiry which I made through the Vicar could elicit no definite information on this point. It is six and five-eighths inches in diameter and two and a quarter inches in depth (an unusually small size for this type), and bears the mark of Ash & Hutton of Bristol. Both these pieces are in the collection of Mrs. Carvick Webster.

The communion flagons used in England have varied considerably in shape from time to time, each type, broadly speaking, having obtained for a time and then been supplanted by what must have been regarded as "an improvement" in design. Looking backward, however, as we are now able to do, over the period of three and a quarter centuries, we are rather tempted to reverse that opinion and to range flagon designs in an ascending scale of ugliness. There are exceptions to this method it is true, but *who* can prefer the ones shown in the later illustrations to those of earlier type?

In Scotland the shapes have remained more fixed; and deservedly so, for who can cavil at the form of any of the three which I illustrate in Figures 95, 96 and



Fig. 93 — BAPTISMAL BASINS



Figs. 89, 90, 91 — BÉNITIERS
While occurring in a great variety of forms, these holy-water basins are always surmounted by a sacred emblem.



Figs. 97 and 94 — COMMUNION FLAGONS
The example at the left is Scotch, that to the right is Irish—the only type definitely assignable to that country.

97? Each makes its own appeal to the imagination, and in none is extraneous ornament "dragged" in to the detriment of beauty of line.

Of Irish flagons but one definite type is known, and I illustrate this first in Figure 94. It has been found both with and without a lid and is of a fine, bold type, reminiscent of the English flagon shown in Figure 100, but bearing the more modern adornment of the encircling bands around the body. The English one is about a century earlier.

This Irish example bears the mark of Roger Ford, who, in 1752, was in business in Cook Street, Dublin. It is one of a pair which now find sanctuary in the collection of Francis Weston, Esq., F.S.A., of Croydon.

Figure 95, shows an early type of Scottish communion flagon which, as will have been observed in the course of previous articles in this series, was also in use for domestic purposes. A pair of this exceedingly rare type are in Brechin Cathedral, bearing the date 1680.

Following this, and for some little time co-eval with it, came the slightly tapering cylindrical flagon with very slightly domed circular lid shown in Figure 96, a type which remained in general use for at least a century and a half and is by no means obsolete today. Mr. Port has one bearing the date 1702 and with the slightly projecting point on the front of the lid, which was a feature of the earlier ones of this type; and I have come across many bearing marks of nineteenth century pewterers.

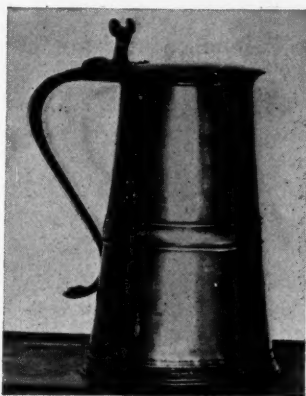


Fig. 95—COMMUNION FLAGON (Scotch)
Late seventeenth century type.

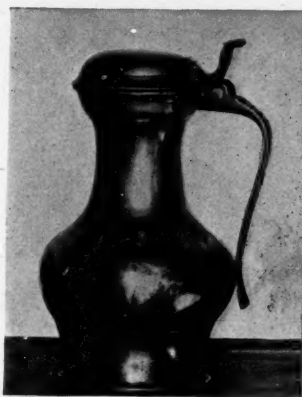


Fig. 96—COMMUNION FLAGON (Scotch)
Eighteenth and nineteenth century type



Fig. 101—COMMUNION FLAGON (English)
Unique example. Second half of seventeenth century.



Fig. 98—COMMUNION FLAGON (English)
Early seventeenth century.



Fig. 99—COMMUNION FLAGON (English)
Mid-seventeenth century.



Fig. 100—COMMUNION FLAGONS (English)
Seventeenth century types.

This last variety was to a certain extent supplanted by the elegant flagon illustrated in Figure 97, a vessel full of dignity in every line and comparing more than favourably with the English examples of about the same period. This piece, some thirteen inches in height, is in the collection of Major John Richardson, D. S. O., of Falmouth, and bears the touch of Graham & Wardrop, Glasgow pewterers of about 1790-1800; but it has all the bearing of an early eighteenth century model.

I will now, as briefly as may be, illustrate the characteristic types of English flagons, the earliest of which, *circa* 1600, is shown in Figure 98. This magnificent example is, or was until quite recently, in its original place in Combmartin Church, Devonshire. How beautifully it illustrates the simplicity of the earlier pewter! How eminently suited to withstand hard usage and the ravages of time! Let us hope that it may never be permitted to leave the sacred fane which has sheltered it through these three and a quarter centuries, during which long period of time how many a stalwart son of Devon must have received strength and courage from its life-giving contents.

Next in point of age, *circa* 1650, is the one shown in Figure 99, also from the collection of Major Richardson. This piece resembles the foregoing in its main characteristics, but already displays the pewterer's growing tendency to depart from the simple lines of his forbears.

Figure 100 shows three fine flagons from the Carvick Webster collection, the centre one bearing, on the handle, one of the earliest marks recorded on the existing touch plates of the Pewterers' Company of London, being co-



Fig. 102 — "YORK" COMMUNION FLAGON

That to the left is dated 1725 and bears an inscription of which a rubbing is shown in Figure 103.

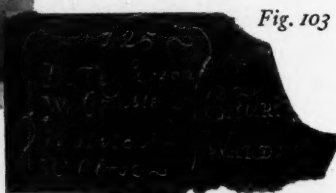


Fig. 103

eval with the foregoing; whereas the two larger ones must be considered a decade or so later in date.

Another fine flagon from Major Richardson's collection appears in Figure 101. As a type this is quite unique; but, from its general form, we know it to be of the second half of the seventeenth century.

Following this we come to another beautiful and extremely rare type, which has come to be known as the "York" flagon, Figure 102.

Of this I do not know of more than ten in existence. Both these examples are in the Carvick Webster collection and, in my opinion, the one on the left-hand side of the illustration, with its fine inscription, dated 1725 (of which a rubbing is given in Figure 103) is one of the finest examples of the pewterer's art which has come down to our time.

The evolution in form through the eighteenth century is well shown in the six illustrations which follow.

Figure 104, displays a type of quite pleasing shape in itself, but it already shows the beginning of that decadence in form which was shortly to dominate this type of vessel. The date of this piece is *c.* 1725, and that of Figures 105 and 106, *c.* 1735 and 1750 respectively. All are from the collection of Mr. Walter Churcher.

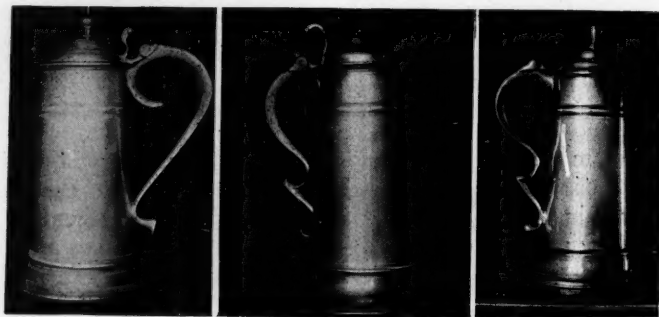
The introduction of the double handle about this time should be noted; another step, which, even though of utility, is certainly not one of beauty. The alteration of the shape in this way was made to permit of the more convenient handling of the vessel according to the amount of fluid which it contained, the lower half giving a better control over the balance when the vessel was becoming emptied. Figures 107 and 108, both *c.* 1745, show this innovation in its best form, the former piece being in the collection of Major John Thompson, D.S.O., and the latter in the de Navarro collection,—the latter an exceptionally fine and graceful flagon for this type and period.

Figure 109 (and again I have laid Major Richardson's collection under contribution) illustrates a type in vogue from *c.* 1775–1810. This particular example is one of the earlier ones of its type and of fine metal, but shuns comparison with its Scotch contemporary shown in Figure 97. To close the series, I illustrate two examples which alone are sufficient to demonstrate that decline of artistic feeling in designing these vessels to which reference has already been made. Figure 110 (again from the Richardson collection) and Figure 111, are beyond comment, except to say that the former is of a date *c.* 1800 and the latter, which bears the mark of Watts & Harton of London, is *c.* 1825.

* * *

Turning our attention to chalices, we are face to face with one of the very rarest of English pewter vessels. Cherished as they have ever been, even in their disuse, on account of their sacred associations, and likely to be the more so in the future in view of the insistent demands of recent years' for their retention in their original churches, they will, as the years go by, become, as is only seemly, more difficult of acquisition by collectors.

Figure 112 illustrates one of the rarest of all kinds, a sepulchral chalice, now in the collection of Lewis Clapper-ton, Esq. In the middle ages it was the custom to bury these and other symbols of their office with deceased ecclesiastics; and, very occasionally, when turning up old ground on the site of forgotten burying places, these



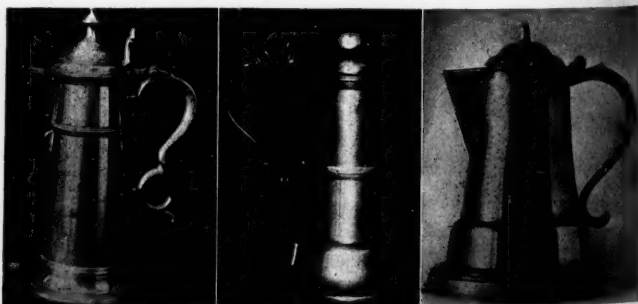
Figs. 104, 105, 106 — COMMUNION FLAGONS (English)

Dating respectively from left to right, 1725, 1735, and 1750 (or thereabouts) these flagons illustrate a changing taste.



Figs. 107 and 108 — COMMUNION FLAGONS (English)

Both from the mid-eighteenth century, and both excellently exemplifying the use of the double handle.



Figs. 109, 110, 111 — COMMUNION FLAGONS (English)

From late eighteenth to early nineteenth century, a progressive decline.



Fig. 112—SEPULCHRAL CHALICE

relics are unearthed. The one here shown was brought to light in Lincolnshire. Needless to say it is of pewter: but these pieces are usually in such a fragile and crumbling state that they require to be kept in a specially constructed air-tight case after some preservative has been applied to prevent further disintegration.

From the same collection, Figure 113 shows a most interesting little pocket communion set in folding carved wooden case, from Iceland. It is quite unique. Again from this collection is illustrated, Figure 114, a series of chalices mostly Scottish, and of the latter half of the eighteenth or the first quarter of the nineteenth

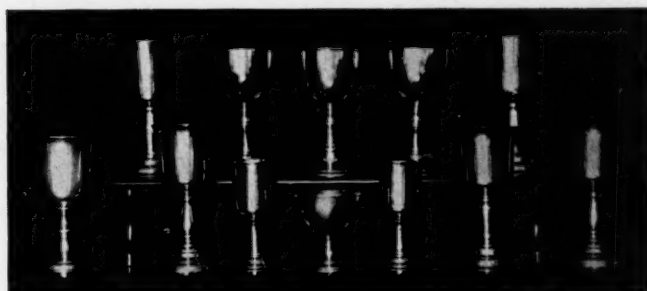


Fig. 114—COMMUNION CHALICES

Except for the middle piece in the lower row, these are mainly late eighteenth and early nineteenth century examples.

century. The short-stemmed one in the centre, bottom row, however, is of a considerably earlier date. In Figure 115 is shown a mid-seventeenth century English chalice which bears one of the earliest marks on the existing London touchplates and is in the collection of Dr. Young, of Manchester. An identical example is in the de Navarro collection. One of a pair of fine English chalices in the collection of Major Thompson (*tempus* 1745) is illustrated in

Figure 116. Two more Scotch examples of the 1760 period are shown in Figures 117 and 118, the former bearing the date 1762 in the inscription. A late eighteenth century English chalice from the de Navarro collection is illustrated in Figure 119, whilst its Scotch contemporary, from the collection of Dr. Young, appears in Figure 120.

Patens again, and for a similar reason,

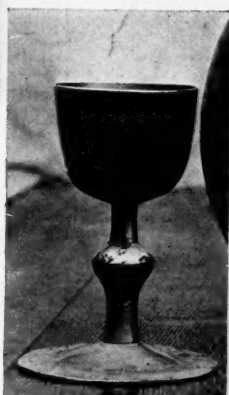


Fig. 115—CHALICE
(English)
Mid-seventeenth century.



Figs. 116 and 117—CHALICES
The first English, the second Scotch; both eighteenth century.

are a great rarity. It will be seen that a small one rests on the last-named chalice; and in Figure 121 I give an illustration of a most charming example from the collection of Walter Churcher, Esq. This fine little piece, which has a beautifully cabled moulding around its

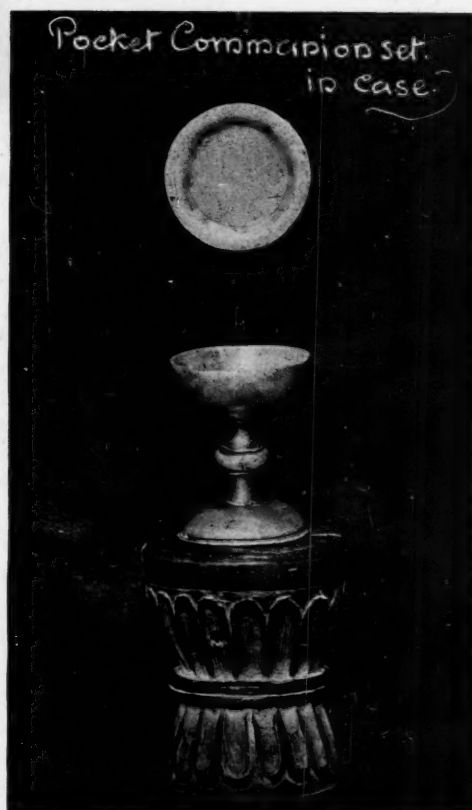


Fig. 113



Fig. 118—CHALICE

lection. The one with the beaded decoration around the rim, foot and joining of foot and body, is of the William and Mary period; and the plainer one is some twenty to twenty-five years later.

These pieces, which are by no means common and are very eagerly sought for by collectors, seem to be a kind of natural dividing line between ecclesiastical pewter on the one hand, and domestic on the other; and, more often than

upper edge, bears the same mark as the two chalices referred to under Figure 115. Its total width is but seven and one-eighth inches, whereas it has a rim one and a half inches in width, which gives it a great dignity of proportion and makes it a very desirable possession, a point fully appreciated by its present genial owner.

Figures 122 and 123 show the upper and under sides respectively of two types of paten-plates* or tazza-plates, both of which are from examples in the Churcher col-



Fig. 120—CHALICE

In this and in Figure 117 observe the decorative effect of handsome lettering well placed. The chalice is here shown surmounted by a small paten.

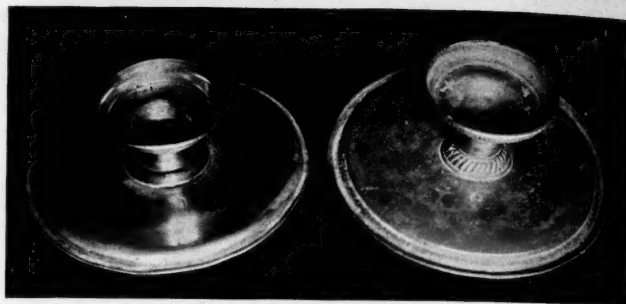
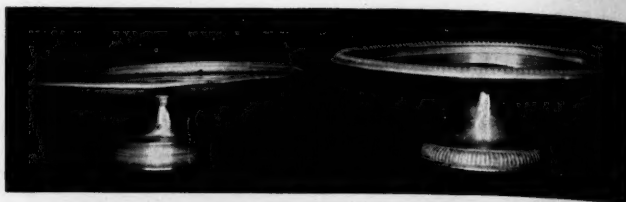


Fig. 119—CHALICE

not, it is extremely difficult to know whether or not a piece should be classed as the one or the other. In case of doubt, however, it is always more honest of purpose to designate it as domestic than to weave around it a false halo of sacred association for the sake of creating an interest which the particular piece has never, and will never, deserve. * * *

Returning to domestic pewter, we will first give a thought or two to the various types of dishes and plates. Here let it be understood that the terms are not

*The paten is an elevated plate upon which is placed the Communion bread. The paten was sometimes made to fit the chalice, as a cover.



Figs. 122 and 123—PATENS

Upper picture illustrates two examples, which below are exhibited in reverse. The more richly decorated of the two of the William and Mary period.

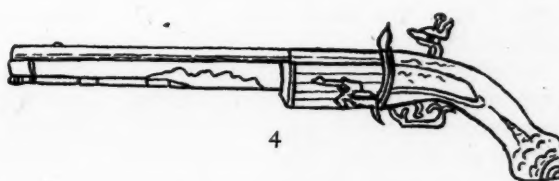
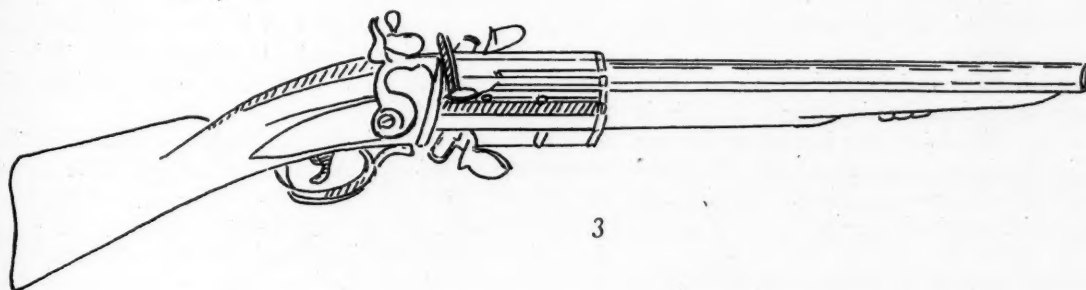
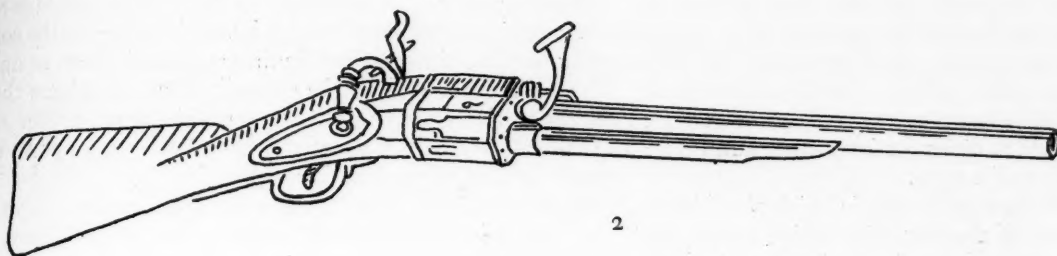
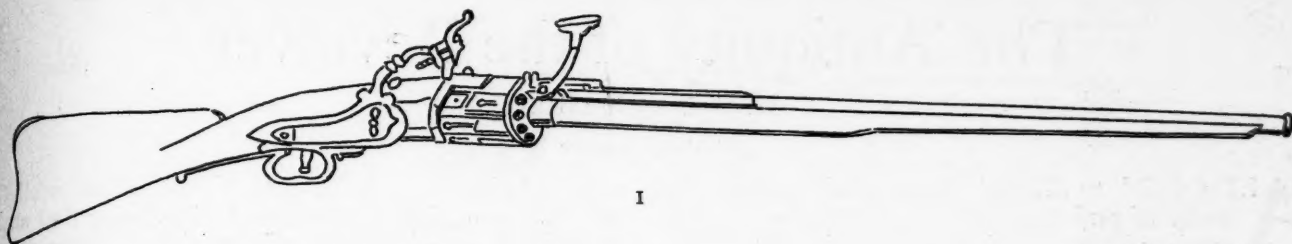
synonymous, as so many would seem to believe, from the frequency with which they are confounded. The plate, or trencher, was something less than ten inches in diameter. From it the food was actually consumed. On the larger dishes, or chargers, the various viands were carried to the dining-table. This distinction is worth remembering, as I know from personal experience, from a situation in which I once found myself. A friend, who shall be nameless, once asked me if I could obtain for him a few good ordinary plates to serve as background for smaller pieces. I procured a few for him only to discover that it was not plates which he required at all, but large dishes!

But the details of domestic pewter I shall have to reserve for a future instalment.



Fig. 121—PATEN

The wide rim gives this diminutive piece an unusual dignity of proportion. The cabled moulding suggests fine silver work.



OLD TIME REPEATING FIREARMS

(See next page for article)

The Antiquity of the Revolver

By LEWIS APPLETON BARKER

Sketches by the author

ALTHOUGH to Colonel Samuel Colt belongs the credit of perfecting the first practicable working revolver (in 1835-36) it would surprise the average person to know how old is the principle of a cylinder arranged to contain several loads, all to be fired successively through one barrel, or to be fired directly through several barrels. As is the case with virtually all pistols, or guns, with a cylinder for the purpose of firing more than one shot without reloading, made prior to the nineteenth century, the following eight examples are mainly individual, or freak guns, each made to order for its owner, and hence by no means illustrative of a type.

Number 1: A snaphaunce gun; that is, with the frizzen or battery—the contact of the flint with which causes the powder to ignite—separate from the sliding cover of the pan, and not also combining that office, as in the later and more familiar type properly termed a “flint-lock.” The cylinder contains eight charges, and is movable by hand when a little spring on top of the barrel is lifted up. By this means a fresh touch hole is brought under the hammer by removing the sliding cover.

This gun is of English make and dates from about 1630. The piece is approximately four feet in length. As this is the earliest form of the flint-lock (not including the use of a piece of flint in the jaws of a wheel-lock) it clearly indicates that the cylinder idea was practically coincidental with the flint-lock, in the mind of some person or persons, at least.

Number 2: A similar weapon of German manufacture; but shorter, and a hundred years later in date.

Number 3: Another, of German make, firing four shots. Each chamber in the cylinder has a separate frizzen, which acts also as a pan cover. Dates from about 1780.

Number 4: An English pistol, of about 1690. The cylinder contains but two shots, with a separate frizzen, which acts also as a pan cover, for each chamber, as in the foregoing.

Number 5: A most peculiar flint-lock gun, with a very long cylinder, containing six chambers. But one frizzen; calibre about .40. Probably made in America as early as 1650.

Number 6: Another, much shorter, with six chambers and but one frizzen. Barrel and cylinder are of brass. Marked, “John Daste, London”; probably between 1700 and 1725.

Number 7: The following is an example, which, if not, as is probable, of earlier date, is, at least, of earlier mechanism. For this is a six shot, revolving, match-lock gun, smooth bore; calibre, about .60. Made in India, probably about 1650.

Number 8: Another, four-chambered, with four covers to the flash pans, perhaps of the fifteenth or sixteenth century.

Number 9: Between 1836 and 1841, Samuel Colt manufactured a few hundred revolving rifles and carbines of ten different models, with varying calibres, and having both

seven and eight shots. In rapidity of firing, these excelled any other gun of the period, but besides being frail and complicated, were a subject of suspicion by most gunsmiths, whose knowledge was confined to flint-lock mechanisms.

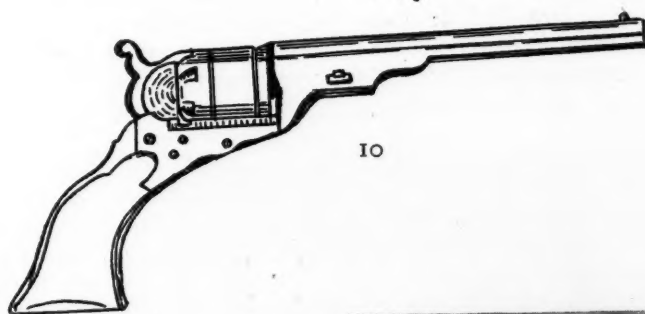
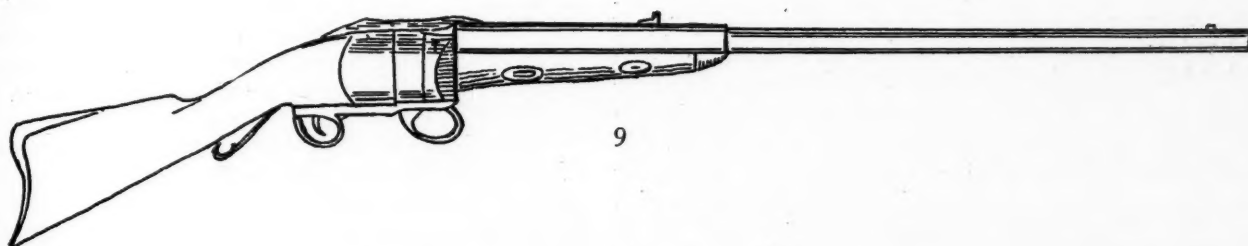
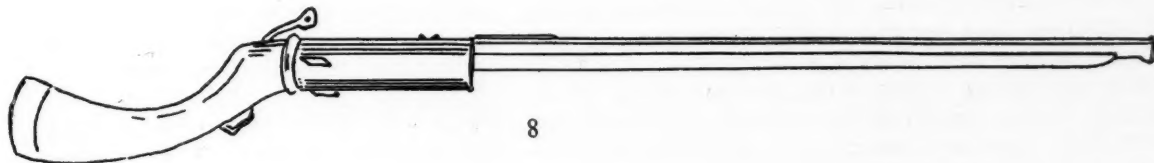
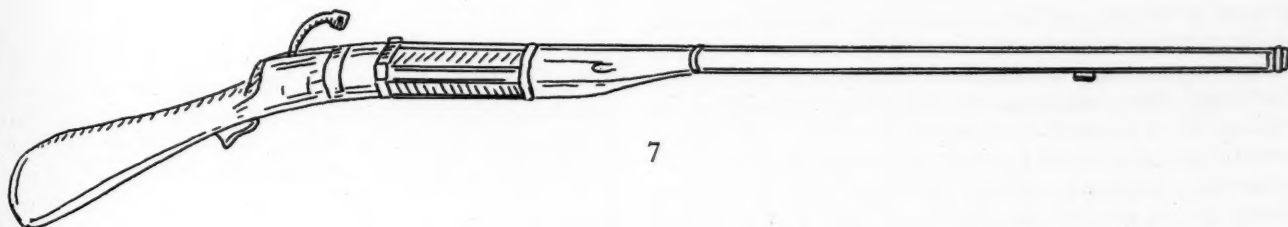
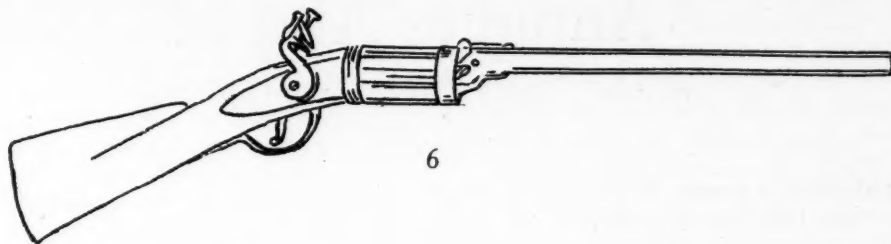
Number 10: But it was reserved for Colt to produce the first practical “revolver,” which he did in 1835-36, the company bearing his name continuing to perfect them to date. The great fault with all the preceding ones had been that, owing to the mode of ignition, (outside the chamber and cylinder), several or all of the chambers were apt to explode at one time. The invention, in 1807, by a Scotch clergyman named Forsyth, of what was the forerunner of the percussion cap made it possible, for the first time, to avoid all this.

But despite the obvious superiority of his weapon, Colt was destined to have difficulty in marketing it. Lack of appreciation of preparedness is not peculiar to our own time. Colt's first pattern, known now as the “Paterson Colt,” because manufactured in Paterson, New Jersey, had a folding trigger and no trigger guard. Not until shortly before the Civil War did he make a pistol with a frame over the cylinder.

The majority of his first productions he sold in Texas, where a man realized the value of a dependable repeating small-arm. But a Board of Army Officers, in 1837, reported adversely upon it, alleging as their reasons, the expense, excessive weight, liability to simultaneous discharge, and the fact that flint arms were good enough, since foreign governments had not discarded them.

Finally, Colt succeeded in selling the government fifty carbines, which were used with great effect in the Seminole War, where the Indians attributed their rapid fire to magic. In 1839, being again unsuccessful in interesting the government, Colt was about to fail in business. Just then, however, the Mexican War intervened, and, at the advice of General Zachary Taylor, the government placed an order for one thousand revolvers, which so demonstrated their superiority that the future of the greatest revolver manufacturing plant in the world was made secure.

Number 11: Before Colt's time, Elisha Collier of Boston had made the most nearly successful cylinder pistol before the use of the percussion cap, and the only one to any extent resembling a modern revolver with the exception of the English pistol with the two chambered cylinder. Between 1800 and 1817 Collier invented a gun and a pistol which for a flint-lock did very well, indeed, but, owing to the expense of the production, he was obliged to find markets in England and France, his arms being used quite extensively in India and Africa, where the climate soon ruined them. This pistol had six chambers, and but one frizzen, the calibre being about .50. Later, up to 1850, this weapon was manufactured both in pill and cap locks. The illustration is from one of the extremely rare examples known to be in America.



11



OLD TIME REPEATING FIREARMS

Antiques Abroad

White China : Lustre : and Old Oak

By ARTHUR HAYDEN

LONDON: When the census comes to be taken of the works of art that have perished in the great earthquake in Japan, it will be found that, in addition to oriental treasures, a great many European masterpieces have been lost. Some of the wealthy Japanese collectors had long been gathering finely selected examples of modern western art. Mr. Frank Brangwyn, the English artist, had been consulted by one great connoisseur in Tokio as to his selection. In this man's collection alone it is known that several fine pieces of sculpture have been destroyed, including superb creations by that great French genius Rodin. The Barbizon school of painting, especially as typified by the delicacy of Corot with his misty greens and pearly greys, has always appealed to the highest Japanese taste. It is feared, therefore, that some exquisite canvases have been lost to the world forever.

And still fresh in memory is another great catastrophe equally distressing to lovers of art,—the great fire at Smyrna. That emporium of Eastern carpets which it had taken many years to collect, priceless productions from the looms in Persia and the Middle East—some of them centuries old—was reduced to a heap of smoking ruins. News is filtering through of the irreparable damage that was wantonly done at that time. I was recently shown a list of rare prayer rugs that, not long before the disaster, had been obtained after a series of adventures which had all the flavor of the Arabian Nights entertainments, and during which the European agent literally carried his life in his hands. But it was only a list,—East and West joined in a somewhat

soiled manuscript with descriptions in Arabic and a modern typewritten translation; and there were a few poor photographs. The head of the London firm,

with its agents in the East, exhibited this almost with tears, winding up with—"Lost in Smyrna. We can never again hope to see such examples. It was the greatest *coup* we had made in twenty-five years."

* * *

Official reports sometimes make piquant reading. That of the National Gallery of London, issued recently by the Trustees, has a poignant passage wherein it is regretfully recorded that the nation had to pay £15,000 for Van Dyck's portrait of *George and Francis Villiers* which is hung in the space vacated by Gainsborough's *Blue Boy* sold to America. Sixty-one years ago this same portrait changed ownership for the beggarly sum of thirty pounds! And that was just the year, by the way, when the Great Exhibition was held at the Crystal Palace in London for the promotion of the fine arts. Collectors then paid big prices for Landseer's dogs and similar animal studies. The anecdotal school of painters was *en évidence*. Mulready with his village children, Leslie with scenes from history or with fancy subjects,—but portraits by Van Dyck, Sir Joshua Reynolds, Gainsborough, Raeburn and the rest at that day were comparatively neglected. Mezzotints from Sir Joshua were thought even less of. What a grand time it must have been for a collector with prophetic instinct. It is only another way of saying that the connoisseur should be perspicacious enough to know that he should lay down wine for posterity.

* * *

China figures in white.—It has become quite noticeable of late that there is a growing demand for white porcelain figures. Possibly collectors have grown to demand something more varied than the enamel colors of the potter; and underglaze colors, by reason of the



JARDINIÈRE (Sèvres)
Painted by Sinsson. With panels, putti and flowers. Gilded on rose Pompadour ground.



SILVER LUSTRE FIGURE
By Wood & Caldwell, and dating from about 1800.

OAK TABLES
Lower, c. 1640.
Upper, c. 1680.

demands of his furnace, are even more limited. But there is, or should be, another reason why undecorated figures should be regarded as on a higher plane. Blemishes in potting or in moulding may be disguised by the application of color, just as fire cracks in the old chinas were concealed by having butterflies painted over them. It is a healthy sign if collectors demand white porcelain. The material requires high skill in modelling; from the potter. Color versus form has been a long-standing problem with artists. It had its struggle as between Chippendale, the inventor of graceful forms, and Chippendale with his woods of golden hue and his painted panels.

Staffordshire has produced some fine statuettes in white. One example, "The Boy James Watt and the Tea Kettle," where the youth made his first studies of steam, is a favorite of mine. In the early nineteenth century was produced the wonderful Parian ware by Messrs. Copeland, and similar ware by Messrs. Minton. The former firm, up to quite a late date, continued a gallery of delightful white porcelain figures, cupids and shepherdesses and pastoral subjects, with a body and glaze unequalled in England. These pieces were largely bought on the Continent and copied and became unrecognizable with an addition of colors.

The seated figure of a boy, here illustrated, is in silver lustre ware and bears an impressed mark *Wood and Caldwell*. This firm produced earthenware figures from about 1795 to 1810. The example illustrated dates from the neighborhood of 1800. It looks like a little silver statuette, and it is a pity that more of these silver lustre figures were not made. It has been found in black jasper, but no example has yet turned up in white.

* * *

The glories of Sèvres. Quite in the opposite direction are the productions of Sèvres, which exhibit color most lavishly. In the jardinière here illustrated the ground is a rose Pompadour, and the gilding is rich and ornate. The painting and decoration of this school of ceramists, with panels or reserves, follows certain great Chinese prototypes. Brilliantly painted bouquets of flowers are found on two

panels and on the other two are *putti* painted by Sisson. The exquisite symmetry of this example, and its wealth of color, afford a direct contrast to figure work in white where neither color nor gilding is present. There is a set of dancing figures in Sèvres porcelain, made some twelve or fifteen years ago, which are quite Greek in their suggestion of movement and swaying draperies. I recently saw this set as a fine effect on a dinner table.

* * *

Old Oak. There is no love which lasts longer than the collector's love of old oak, fashioned say in the seventeenth century and belonging to what in England is termed the Jacobean period,—an era practically covering the Stuart period from James I (*Jacobus Rex*) to the beginning of the Queen Anne reign in the opening years of the eighteenth century.

In the two specimens illustrated, the larger or lower one is in date about 1640, and shows the older and coarser design with thicker legs and scratched decoration, probably indicating that it was made by some provincial maker removed from London influence. The upper table betrays more delicacy in its construction and its hexagonal panels and split spindle applied decoration surmounted by the stringing of beaded ornament, show the type of tables which, about 1680, were being used as sideboards. The unornamented legs at the back indicate that its place was against a wall.

* * *

What is coming into America. More art treasures, so says the United States Consul-General in London, have been sent from England this year than in the twenty years before 1914. The value of last year's shipments from England is declared to be £2,000,000. This is about £500,000 more than in 1921. At every important art sale, whether in London or in the provinces, it is said that there is a dealer acting on behalf of American clients. During the first six months of 1923 the value in art treasures totalled £750,000, and as the latter half of the year saw a greater number of visitors from America, later figures will considerably more than double this.



Books—Old and Rare

When and Why the Americans Give Thanks

By GEORGE H. SARGENT

OF COURSE, at this season of the year, one's thoughts naturally turn to Thanksgiving. *Naturally*, for do not proclamations, state and national, remind us of our blessings? That they also awaken suggestions of fierce contests on the football gridiron is merely incidental. But a student of history knows that the month of November is no more to be considered the special time of giving thanks than the month of April is (or was) considered a proper season for humiliation, fasting and prayer. There have been Thanksgiving days in every month of the year, at some period of the world's history; and many have been the times when the occasions which gave rise to proclamations of Thanksgiving by one nation were also the cause of humiliation, fasting and prayer to others.

We have come to look upon Thanksgiving Day as a purely American institution; perhaps correctly, for in no other country is it so regularly observed. Yet days of thanksgiving for victory were not unknown in Tudor times, and there were issued tickets of admission to St. Paul's on Thursday, July 7, 1814, "To Attend His Royal Highness the Prince Regent on the Solemn Occasion of Returning Thanks to Almighty God for the happy Restoration of Peace." This Thanksgiving Day was a truly British affair, in which the Napoleonic armies did not participate.

Collectors of broadsides generally have in their files some of these early Thanksgiving proclamations, which are of more than merely passing interest, for the reasons which have called for special and ceremonial giving of thanks unto the Lord are varied and often curious. The collector of Thanksgiving proclamations has an advantage over the book collector in that his collection takes up little room. Generally, too, the Thanksgiving proclamation, in its recital of joyful causes, is a contribution to the history of its time.

The first Thanksgiving Day at Plymouth has been pretty thoroughly "written up." No printed broadside proclamation of that happy event is known to be in existence, and Bradford's history refers to it only in the briefest way. The official fast day of 1623 was changed into one of thanksgiving by the coming of rain during the prayers. Gradually the custom arose of appointing a Thanksgiving day after each harvest, proclamations being issued by the governors of the New England states. The earliest one of these to be found in the large broadside collections of the Massachusetts Historical Society is that appointing June 29, 1676, to be day of solemn Thanksgiving, set forth under the heading: "At a Council, Held at Charlestown, June the 20th, 1676." (Fig. 1).

Early Thanksgiving proclamations, however, are of the utmost rarity. The proclamation of 1689, which appointed December 19 as the date, is known only by Bartholomew Green's bill for printing for the General Court of

Massachusetts "An Order for a Thanks-giving half a sheet," contained in the Massachusetts Archives. Fast Day proclamations of the seventeenth century, however, are less rare, and are to be found in several collections.

The victories in the French and Indian war, especially the taking of Quebec, gave cause to the Colonists of New England to celebrate Thanksgiving. Along the northern

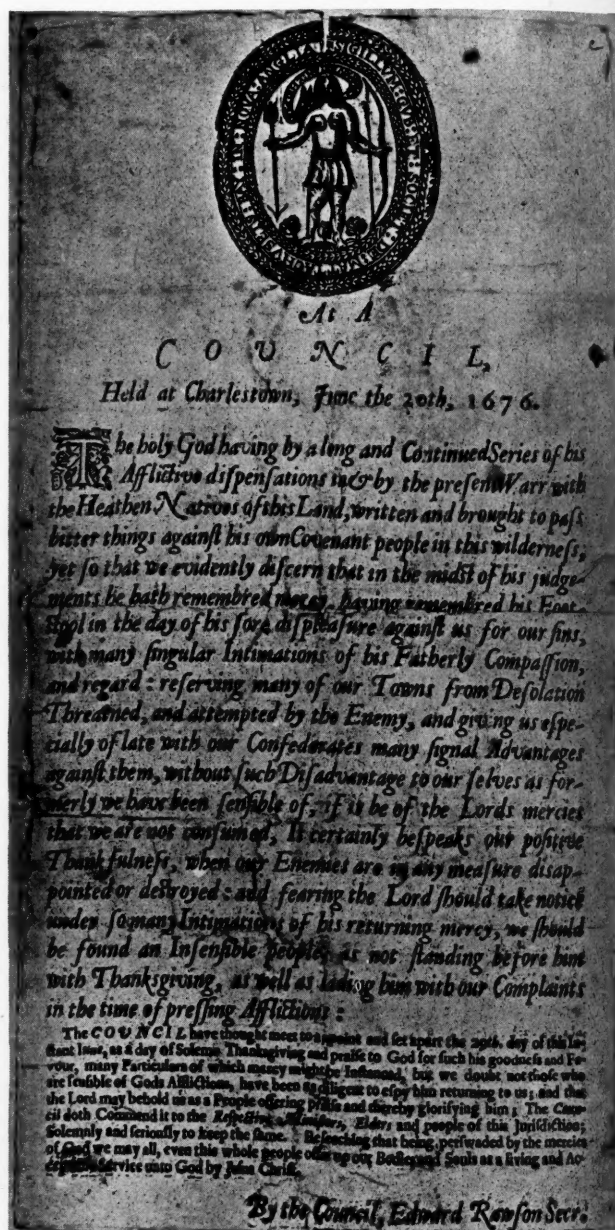
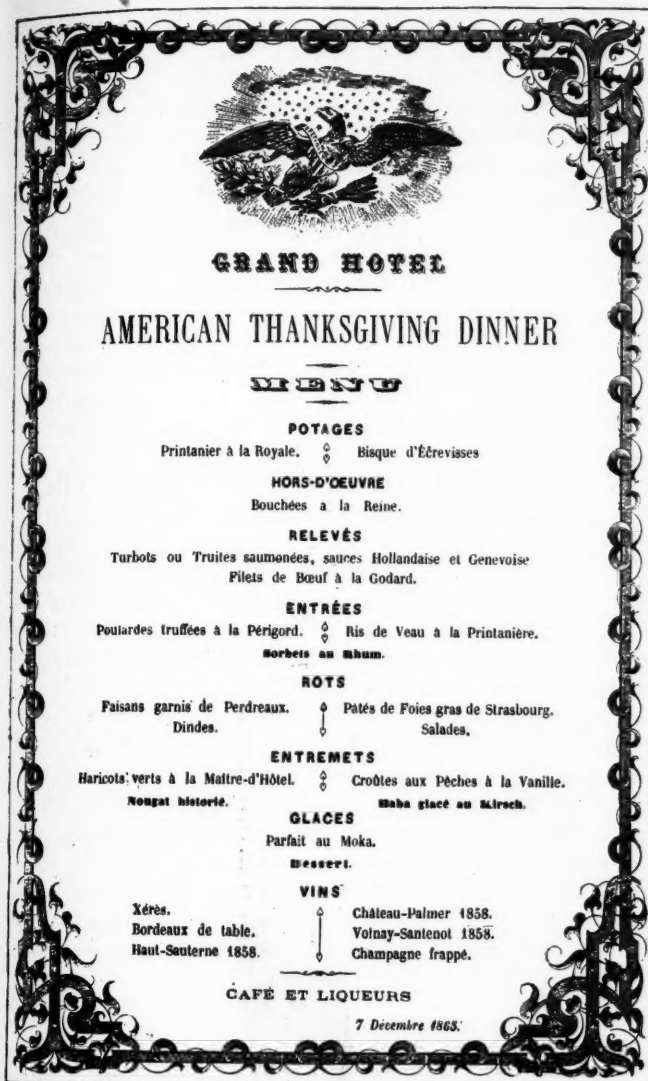


Fig. 1—THE EARLIEST KNOWN PROCLAMATION OF THANKSGIVING. Dating from 1676 and appointing June 29 of that year as a day of solemn Thanksgiving—an interesting example of Caslon typography—From the collections of the Massachusetts Historical Society: published through the courtesy of Worthington C. Ford.



Imp. BENOÎT et MACLOU, rue de Rivoli, 111.

Fig. 2—THE FOOD AND DRINK OF YESTERYEAR

Menu of an American Thanksgiving dinner in Paris following the Civil War. Reproduced primarily to serve as a substitute appetizer preliminary to the feasts of the present.

New England and New York frontiers the danger of invasion from the French territory was far from imaginary, especially with the Indian allies so near at hand. Stephen Hopkins, governor of the English Colony of Rhode Island and Providence Plantations, issued a Thanksgiving proclamation in 1759, which was printed by James Franklin at Newport. In this he recites the causes for thankfulness, citing with particularity the taking of Quebec; the reduction of the forts at Niagara, Ticonderoga and Crown Point, in America; and, in Europe, the victory of Prince Ferdinand of Brunswick at the Battle of Thornhausen and the destruction of the French fleet at Toulon by Admiral Boscawen "by which there is good reason to think the threatened invasion of Great Britain will be prevented." The inhabitants of the Colony were enjoined to "abstain from the servile Labor of their common callings, not dishonoring the Day by sordid Avarice, or sinful Vanity." There is no reference in this to football or other present-day diversions of Thanksgiving Day.

Thomas Pownall, "Captain-General and Commander in Chief, in and over His Majesty's Province of the Massachusetts Bay in New England and Vice-Admiral of the same," issued a Thanksgiving proclamation designating Thursday, the twenty-fifth day of October (1759) as Thanksgiving. This is notable as being the first proclamation issued by any governor of any of the Colonies declaring a day of public thanks for the surrender of Quebec. The Rhode Island proclamation called for the observance on November twenty-second, and doubtless was inspired by Pownall's action. The Massachusetts broadside is also notable for having the royal seal at its head, the arms being those of King George.

The days preceding the outbreak of the Revolution were parlous times for the Colonists, but the observance of Thanksgiving was kept up regardless of the clouds which overspread the country. In 1774 John Hancock, provincial governor of Massachusetts, issued a Thanksgiving proclamation, which is notable for its language, which was that of conciliation with the Crown which was so soon to declare him an outlaw. Hancock begins by summarizing the causes for a Thanksgiving Day, enumerating "the Continuance of the Gospel among us, and the smiles of Divine Providence upon us with regard to the Seasons of the Year, and the general Health which has been enjoyed; and in particular, from a Consideration of the Union which so remarkably prevails not only in this Province, but through the Continent at this alarming Crisis."

After setting Thursday, the fifteenth day of December as the date for Thanksgiving Day, Hancock urges prayer "that so God may be pleased to continue to us the Blessings we enjoy, and remove the Tokens of his Displeasure by causing Harmony and Union to be restored between Great Britain and these Colonies, that we may again rejoice in the Smiles of our Sovereign, and the Possession of those Privileges which have been transmitted to us, and have the hopeful Prospect that they shall be handed down intire to Posterity, under the Protestant Succession in the Illustrious House of Hanover." This was solemnly ordered by the Provincial Congress, which at the same time went on with its work of providing for the imminent struggle of the Colonies with the "Illustrious House of Hanover."

Washington recommended an observance of Thanksgiving Day after the adoption of the Constitution, one having been provided for annually by the Continental Congress. His example was occasionally but not regularly followed by succeeding Presidents, until Lincoln issued a proclamation for a national observance in 1863. Since then the day has become a national affair. The New England governors continued to issue their proclamations, and state proclamations by other states followed until the custom became general. These state proclamations today form an interesting and valuable collection of broadsides, though it is doubtful that many collectors keep up the practice of securing them as they are issued annually, in spite of their future worth as materials for history.

Although all the governors of the original thirteen states issued proclamations appointing a day of public thanksgiving for the success of the American arms and the acknowledgment of American independence in 1783, very few copies were printed in broadside form, and of these

all but a few must have been destroyed during the early days of the Republic. Charles Evans, in his *American Bibliography*, mentions only five issues, those by the United States government, and by the states of Massachusetts, Connecticut, Delaware and Pennsylvania; and of these he was able to locate but four copies in collections, two of which were the Connecticut issue and one each of Massachusetts and Pennsylvania. One has since been discovered, issued by William Livingston, governor of New Jersey, and printed at Trenton in 1873, appointing "the second Thursday of December next" for this Thanksgiving celebration. While slightly damaged by fire, it brought the high price of \$180, at an auction sale in New York in 1915.

The Thanksgiving proclamations which followed the close of the Civil War were of unusual variety and interest, although the occasion—the cessation of hostilities—was the same in all. President Lincoln issued the proclamation for the observance of the national holiday in 1863. Governors of the states followed suit. The proclamation of John A. Andrew, war governor of Massachusetts, quoted the President's proclamation in full and followed this with his own, appointing the same date, Thursday, August 6, 1863.

The post-bellum proclamations were issued by many governors, but few of them are now to be found. One of the most remarkable of these Thanksgiving celebrations was that of the Americans in Paris, Thursday evening, December 7, 1865. Of this there is no proclamation known, but the Committee of Arrangements subsequently published in Paris, in a pamphlet of thirty-four pages, an account of the celebration. It took the form of a dinner at the Grand Hotel, attended by 253 persons, the special guests of the

occasion being John Bigelow, Minister Plenipotentiary and Envoy Extraordinary of the United States at Paris; Major-General John M. Schofield of the U. S. Army; Brigadier-Generals W. Schofield and William M. Wherry, U. S. A., of General Schofield's staff; John G. Nicolay, United States Consul at Paris, and John Hay, First Secretary of Legation at Paris. The menu, printed in black and gold, showed what a difference existed between the cuisine of a French chef and the Thanksgiving dinner of the New England housewife. Certainly no such Thanksgiving dinner could be served today in the United States with the permission of Mr. Volstead. Hon. John Jay, a grandson of one of the signers of the treaty of Paris in 1783, was, fittingly, president. That account of the Paris Thanksgiving celebration is exceedingly rare, and very few copies of the menu probably reached this country.

Merely as a piece of thrift, it is well to preserve these old Thanksgiving proclamations. Surprising prices have been brought by some of them at auction sales, although the prices of the same item may vary greatly in different sales. Hancock's proclamation of 1774 brought \$104 in 1921. The Hancock proclamation of 1781 fetched \$180; while that of 1780, even though it contained a reference to the treason of Arnold, brought only \$22. John A. Andrew's proclamation of 1863 has a record of \$32.50 at auction sale, and those of the same period in other states have brought from five to forty dollars each. It is evident, therefore, that the Thanksgiving proclamation is not a handbill to be lightly thrown aside. If anything of the kind turns up antedating the proclamation of 1676, it very likely will bring a higher price than any that has yet been paid for these generally bad specimens of typography.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department

FRENCH FURNITURE UNDER LOUIS XIV: By Roger de Felice. One of the series of Little Books on French Furniture. New York: Frederick A. Stokes Company. 142 pages, with index; 85 illustrations. Price, \$1.60.

ONE could hardly overpraise this series of books on French furniture. For one thing, they are compact and inexpensive; for another, they are both well founded and well written; and, finally, their illustrations are really widely representative.

To most folk who have to derive their ideas at second or third hand, conceptions of French furniture and decoration have been too largely drawn from tawdry imitations of masterpieces devised for royalty. The comfortable bourgeoisie pieces, which satisfied the requirements of the lesser country chateaux and served sufficiently to adorn the dwellings of the lesser city merchants, have not often come to their attention. In the omission, they have really missed a delightful acquaintanceship.

The present book and its associate volumes will, however, go far toward making amends for this situation. The influence of the stupid king who, however, possessed a genius for magnificent dignity, it makes perfectly clear. At the same time, it illustrates the effect of that influence not alone as it was felt by designers and artisans who were purveyors to the court, but as it was diluted in many instances by provincial prejudice or by considerations of personal economy.

Out of the period and the domain of Louis XIV and the succeeding Regency came much of the influence which, in the late eventeenth century, and the early eighteenth, transformed Eng-

lish furniture from bulkiness and discomfort to grace and elegance. It is interesting to study the prototypes of later and more familiar forms among the eighty or more illustrations in this attractive and informing book.

THE LURE OF AMATEUR COLLECTING: By George Blake Dexter. Boston: Little Brown and Company; 185 pages with index; 18 illustrations. Price, \$3.00.

AS time passes, it seems to be more and more the custom for men and women who have led interesting lives to write of their experiences for the benefit of the stay-at-home. And such experiences! One may, if one wish, visit the courts of Europe with diplomats, hunt gorillas in Africa, or ants in Borneo, or collect antiques in dark corners of mysterious Italian towns. Perhaps the most entertaining among books of this sort are those which deal with the finding of antiques—the homely everyday experiences which befall the average collector.

Of books on collecting-in-general (as distinct from collecting-in-specific) the *Letters* of Horace Walpole have best stood the test of time, and are perhaps the most famous. The *Diary* of Lady Charlotte Schreiber comes a close second, and everyone knows the taste of the immortal Charles Lamb! Of the more modern—comparatively speaking—books, perhaps Virginia Robie's *The Quest of the Quaint* did most to interest and influence the general public of its time. Gardner Teall's *The Pleasures of Collecting* is also to be mentioned, not to speak of Alice Morse Earle's various publications on Colonial times and customs. Of the still more recent

books, the most popular, if one can judge from the sales records, is Alice Van Leer Carrick's *Collector's Luck*, of which, it is said, there have been more copies sold than of any other similar work. And now is added to this list one that is, in its own way, almost the most interesting, George Blake Dexter's *The Lure of Amateur Collecting*.

In most of the books dealing with the adventurous aspects of collecting, the subject is treated very similarly. The emphasis is laid on the joy of finding an unknown treasure, and on the acumen of the writer in recognizing and purchasing it. In this latest book, however, there is none of this: the narrative is more a record of incidents, which, willy nilly, fastened themselves on the author and his friends. Even given a love for collecting and the means whereby to satisfy it, the adventures in this little book would not fall to every man.

Who, for instance, would lend ten francs to a supposedly inveterate gambler, and receive in return an intaglio of priceless value? And who, years afterwards, would be arrested for having this intaglio in his possession, and would learn that the piece had been stolen by a kleptomaniac prince? And who would have a grandmother with a cousin who died leaving a house and contents which had not been touched for forty years? Which one among you has been entrapped by Neapolitan rogues and rescued by a quondam London waiter, who, (one supposes out of gratitude for former tips) reveals his identity as an Italian naval officer and presents you with an amber snuffbox? Not to commonplace collectors do such adventures fall. But to Mr. Dexter they are the everyday occurrence, and, as such, are treated with nonchalance.

If one were not aware of the circumstances, one would be inclined to scoff at *The Lure of Amateur Collecting*. It is almost a manual for the raconteur, a first aid to dinner conversation, a "breaker of ice," so full is it of entrancing and seemingly improbable yarns. And yet, at the end of each tale there is the laconic statement, "This piece is now in the Boston Museum of Fine Arts," or "the photograph of this piece is reproduced herewith," or "this is the nucleus of the collection at the Old State House"; and verification is not difficult.

Mr. Dexter is an indefatigable collector—of romance as well as of antiques—and if he occasionally allows errors to creep into his story, they are balanced by the skill with which it is told. *The Lure of Amateur Collecting* is not a handbook for the collector—it is the story of one man's adventures—and an entrancing story for the amateur—who, in response to its spell, will leave his chair by the fire and haunt the second hand shops, in the hope that he, too, may find a necklace with a black stone which will prove in due course, to be a pearl of immense value.

ENGLISH INTERIORS IN SMALLER HOUSES. 1660-1830: By M. Jourdain. New York: Charles Scribner's Sons; 184 pages with index; 179 illus. Price, \$10.00.

THE study of English Renaissance decoration is almost as necessary to the American student of architecture and decoration as it is to the native Englishman. Perhaps it is more so. The American has less opportunity to acquire his understanding by induction. Whatever his first-hand contacts with the style, or styles, they can hardly offer substitute for birth, breeding, and daily living in the midst of exemplifications of a splendid and still vital tradition.

M. Jourdain has already rendered a great service in the careful and scholarly *English Decoration and Furniture of the Late XVIII Century*. The present service is quite as great because, perhaps, more unusual. In illustrating a style, whether of architecture or of decoration, it is the obvious and the easy thing to fall back upon monumental examples. But this is not always most helpful. As M. Jourdain points out, treatises on the English Renaissance are largely "confined to work in great houses, carried out by architects of note," the tendency being "to pass over the simpler work

... of which a great quantity exists." From this tendency the present volume offers a pleasant departure.

The establishments selected are, however, by no means very diminutive, either in size or in elegance of appointment. Some of them are country houses, some town houses, in many instance almost palatial in their design, though restricted at least in area.

Interiors only are discussed, and these in terms of the decorative treatments of rooms, hallways and staircases and of the detailed elements entering into their embellishment.

During the century and a half covered, three styles may be distinguished; the late Stuart style, from the Restoration to about 1720, characterized by wood panelled walls and by ceilings of modelled plaster; the Palladian style, based on the dicta of the Vicenza architect Palladio, and characterized by massive pediments, heavy cornices, and strongly emphasized details; and, lastly, the lighter classic manner which becomes observable after the middle of the eighteenth century. This last style, based upon direct study of classic models,—particularly those unearthed in the eminently playful city of Pompeii,—is remarkable chiefly for its grace and delicacy. Of the three, the Stuart period is likely to prove most enduringly alluring, for it is the least self-conscious, the least troubled with philosophical bias, and, by far, the most homelike.

M. Jourdain's photographs are well chosen and well taken. They have been reproduced in liberal size and their message is reinforced with scale drawings. Some of the pictures may prove disconcerting to those laymen—and they are not few—who appear to believe that all the elements of decorating and furnishing in an old-time house must needs be contemporary with the house and hence with one another.

Some of the stateliest of these lesser English mansions betray evidences of some extraordinary inward "improvements" in fixed decorations; and they seem, furthermore, quite as liable to mobiliary solecisms as are mansions boasting less notable pedigrees. But whatever the illustrations of the book offer in the way of furniture is purely accidental or incidental, and is to be accepted as such.

A helpful feature of *English Interiors* is an arrangement of chapters which, after discussing the general aspects of the successive styles considered, devotes subsequent sections to analyses of room proportions, halls and passages, and to appropriate details of windows, stairways, walls, ceilings, doors and chimneypieces.

Altogether an invaluable book to architects and decorators; and a helpful book to the general student of household design.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, not later than the fifteenth of each month, for publication on the thirtieth.

EXHIBITIONS

October 20—December 1

WORCESTER, MASS.: Worcester Historical Society, loan exhibition of Sandwich glass from the collection of Mrs. Charles F. Hutchins.

LECTURES

BOSTON, MASS.:—Museum of Fine Arts—
Wednesday Conferences:—

Chinese and Japanese Art. Professor E. S. Morse, November 14. Mr. Kershaw, November 21. Miss Chapin, November 28. Fee, \$2.
Prints. Mr. Rossiter, December 5 and 12. Fee, \$1.
Classical Art. Dr. Caskey, January 9, 16, 23, 30, 1924. Fee, \$2.
Pictures. Mr. Hawes, February 6, 13. Fee, \$1.
Western Art. Sculpture: Mr. Gilman, February 20, 27.
Textiles: Mrs. Townsend, March 5. Other objects: Mr. Hipkiss, March 12. Fee, \$2.

WRITE FOR THE ILLUSTRATED CATALOGUE

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Egyptian Art. Mr. Sanborn, March 19, 26, and April 2 and 9. Fee, \$2.

Indian and Mohammedan Art. Dr. Coomaraswamy, April 16, 23, 30 and May 7. Fee, \$2.

The fee for the entire course is \$10—Admission by ticket obtainable from the Assistant in Instruction at the Museum.

NEW YORK, N. Y.:—*The Department of Fine Arts of New York University* is offering a series of courses in architecture, sculpture, painting, and the decorative arts, many of which are open to the public. Further information may be obtained from the University, Department of Fine Arts.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

- NEW YORK:
November 7, 8, 9, 10
afternoons; THE AMERICAN ART GALLERIES, 30 East 57th Street. Collection of household furniture, tapestries, textiles, snuff boxes, watches and old lace, from the estates of Florence V. C. Parsons, John C. Lalor and others. View commences November 2.
- November 13
afternoon; Furnishings, tapestries, rugs, etc., to close estate of William and Adelaide Barbour. Sale to be held at 11 West 53rd Street. View from November 12.
- November 15, 16, 17
afternoons; Jacob Paxton Temple collection of Stiegel, Wistarburg, Sandwich and other early American glass. View commences November 10.
- NEW YORK:
October 29, 30, 31
November 1, 2, 3
afternoons; THE ANDERSON GALLERIES, Park Avenue at 59th St. Collection of early American furniture glass, pewter, chintz, etc. from the estate of William Whiting Nolen.
- November 5, 6, 7, 8, 9, 10
afternoons; Spanish furniture and objects d'art from the stock of Mr. Luis Ruiz.
- November 7, 8
evenings; Paintings and drawings from the estates of Dr. J. S. Converse, Dr. H. R. Purdy, and Daniel Cottier.
- November 12, 13, 14
afternoons and evenings; Library of Mr. John Quinn.
- November 15
afternoon; Hooked rugs from the collection of Mr. Caswell Barrie.
- November 15
evening; English and French eighteenth century drawings, including some by Rowlandson, from the Sidney L. Phipson collection.
- November 16, 17
afternoons; Early American furniture from the Jacob Margolis collection.
- November 19, 20
evenings; Library from the estate of Mrs. Phoebe Boyle.
- November 19, 20, 21, 22,
23, 24
afternoons; Furnishings, paintings, and objects d'art from the estate of William Rockefeller.
- November 21, 22
evenings; Autograph collection of Mr. John B. Foley.
- November 26, 27, 28
afternoons and evenings; Library of Mr. Frank L. Hadley.
- November 30, December 1
afternoons and evening; Mohammedan objects d'art from the estate of Reiya Khan Monif.
- December 3, 4, 5, 6
afternoons; Early American and English furniture, glass, mirrors, clocks, etc. from the collection of Mrs. R. G. Trask.

OF much interest to collectors is the change of ownership in the American Art Galleries. On June 1, 1923, the American Art Association, Inc., purchased the interests of Thomas E. Kirby and Gustavus T. Kirby, partners doing business under the name of the American Art Association. The present concern is a corporation, the officers being as follows:—Courtland F. Bishop, president; Otto Bernet and Hirman H. Parke, vice-presidents; George M. Buckingham, treasurer. Mr. Bernet and Mr. Parke have, for many years, been associated with the Messrs. Kirby. The new organization has added experts in various lines, and has retained many of the older members of the staff. It fully expects to surpass the records of previous years.

Thomas E. Kirby is, it is said, now writing his memoirs of the long years spent in connection with the American Art Galleries. Although, his severance from the auction world marks the close of an interesting era, the American Art Galleries had already inaugurated the beginning of a new one in the construction of the up town sales and exhibition rooms.

The new season in Philadelphia has brought many changes. The Philadelphia Art Galleries have moved from Fifteenth and Chestnut Streets to 1924 Chestnut Street, where their facilities for handling public sales have been especially designed for the purposes to which they will be put.

The Philadelphia Antique Company has also changed its address from 633 Chestnut Street to the corner of Seventh and Chestnut Streets, where they have added extensively to their stock of antiques.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

88. W. E. McD., *New Jersey*, says, "I have a marine painting signed P. de Galse, can you tell me who he was and where he lived?"

Reference to various encyclopedias of painters fails to reveal his name. Does anyone know his history?



89. F. G. L., *New Hampshire*, sends a picture of a pitcher and asks what it is. The piece, reproduced herewith, is $5\frac{1}{2}$ inches high at the lip, and 6 1-8 inches at the handle, color, old ivory, texture similar to that of thin-skinned orange. The piece was purchased in Vermont. Can anyone identify the maker of this piece?

90. G. H., *Ohio*, asks:

- Can you give date or maker's name of an amber bottle marked "Dr. C. W. Roback's Stomach Bitters, Cincinnati, Ohio"?
- Can you date, and give nationality, of a bronze bell, three and one-half inches high, in the shape of a small man smoking a water pipe, the bowl of which he holds in his right hand? The clappers are formed by his feet.
- Can you give date and maker of a set of willow plates marked with a double scroll, "Stoneware, R. H."?
- Date and maker of a set of plates in pale blue, marked "Ironstone," a scrolled design, and "Medici" and "V & Co." Also a diamond mark with figures and numbers.
- Date or kind of pitcher suggesting majolica, with a hunting scene of dogs, and a high, green glaze. Marked on bottom, "H. A." and "62 $\frac{1}{2}$."
- Date or name of a pitcher which I believe is Lowestoft, white china, unmarked, straight sides, twisted handle, decoration of strawberry leaves and sprigs.
- Date and kind of ware of a pitcher of white, sketch enclosed.

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Wrought Iron A collection of rare, wrought iron, from the Peruzzi de Medici Collection, Florence, all of these specimens date before the end of sixteenth century, consisting of sconces, lilies of Florence, ornamental, hand-wrought nails, two stiaccis, scrolls, door knocker, keys, etc.,

Objects of Art Jewel coffer of notci wood with exquisite wrought iron bands, handle, lock and key, from the Peruzzi de Medici collection, date 1500. Polychrome Statue "Saint John, the Evangelist, holding chalice," French, first half fifteenth century, from the Frank Penfold collection.

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Perhaps I ought to stop having desirable antiques; or I might stop advertising. But either course would bring more disappointment than is caused by delayed shipments.

Will my clients, therefore, please accept my apologies and try to realize that I am doing my best under difficult conditions.

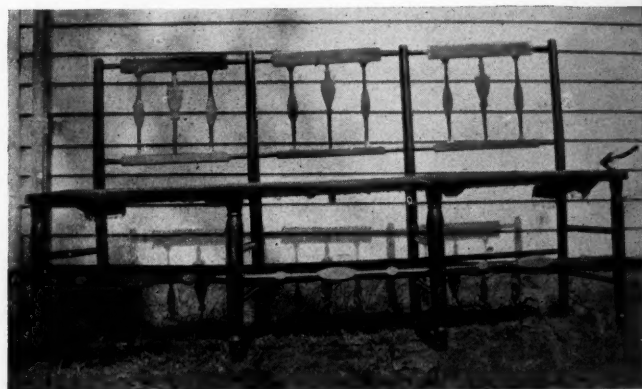
E. J. JOHNSON

WHITE RIVER JUNCTION

VERMONT

- (a) Dr. Roback's stomach bitters were dispensed in a bottle by a maker whom Van Rensselaer lists as unknown. See *Check List of Bottles & Flasks*, Stephen Van Rensselaer, number 220.
- (b) Sounds like one of the modern French "mediaeval" bronzes. A better guess might be made from examining the piece.
- (c) Nineteenth century ware of no great importance. Lists of makers of this more recent product are with difficulty available. But see Hodgson, *How to Identify Old China*, p. 47.
- (d) Another fanciful name for a nineteenth century pattern. Ironstone, though, usually associated with Mason's Ironstone, is a name applied to many kinds of sturdy crockery. The diamond shaped device is a British registry mark issued by the patent office. The number at the top indicates the class in respect of which the registration was effected. Numbers and letters in the various compartments indicate date of registration. Their meaning, however, is kept secret by the British patent office. Use of this mark begins about 1850.
- (e) Read, in *The Earthenware Collector*, p. 221, speaks of lustre in which relief portions were heightened by lustres of various kinds, and cites one marked example by Sewell and Donkin, St. Anthony's near Newcastle-upon-Tyne, established between 1780-90. The initials on the pitcher may be those of the decorator. At a guess, the pitcher may date 1790-1810. It may be later. There is no reliable information obtainable on dates of lustre ware.
- (f) So called Lowestoft china is generally oriental china. Most of that which we encounter probably dates from the third quarter of the eighteenth century. See *ANTIQUES* for June, 1922 (Vol. I, p. 252) *Lowestoft Porcelain*, by Frederick Litchfield. Description of piece indicates Chinese origin and date of about 1780-90.
- (g) Somewhere between 1800-1820 probably. Safely called Staffordshire.

91. F. A. P. F., Massachusetts, wishes to know the type of arms to use on a Sheraton settee of which a picture is enclosed.



The sketch herewith will indicate a suitable type of arm to use, the spindles being similar to those on the back of the settee rather than to those of the stretchers.

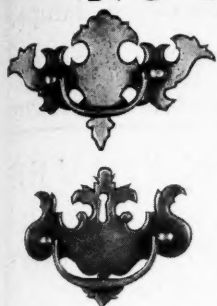
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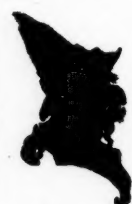
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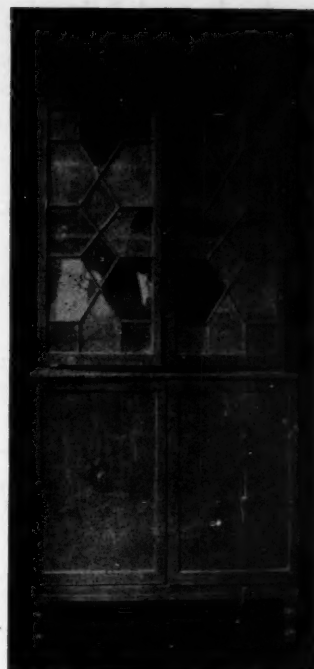
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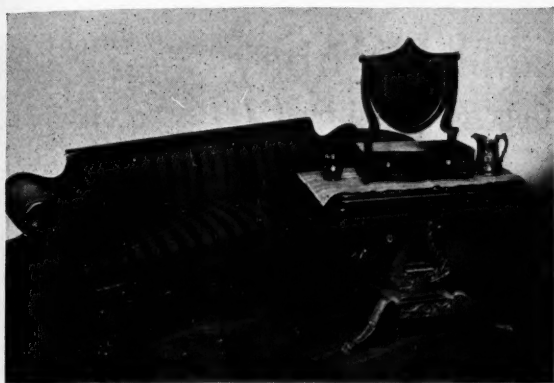
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Why BOOKS, of Course!

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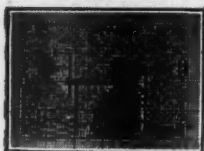
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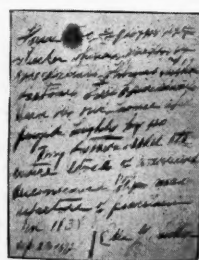
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